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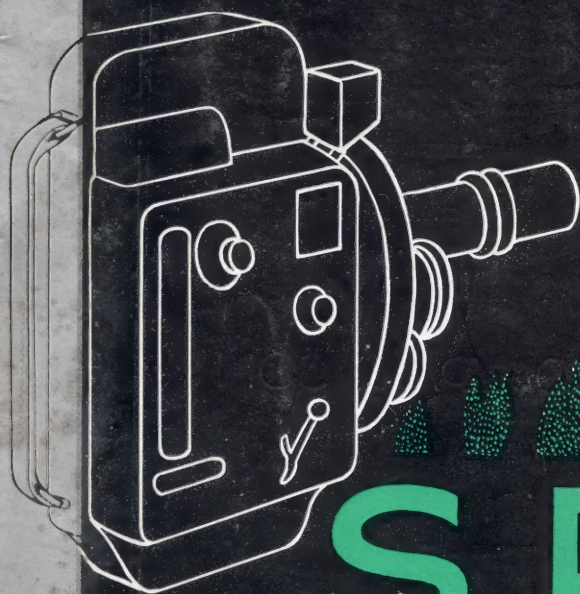
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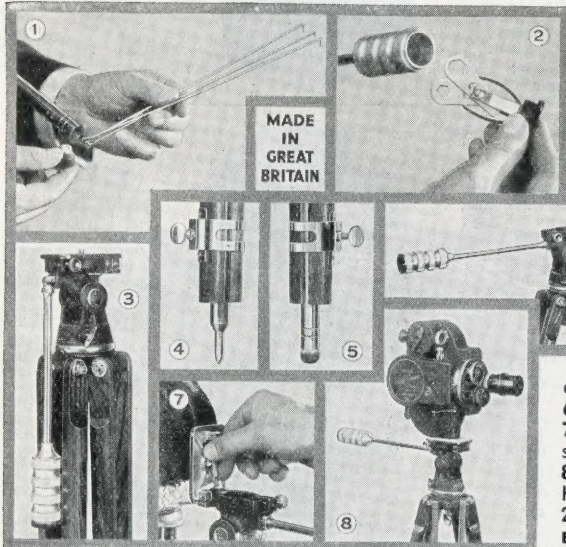
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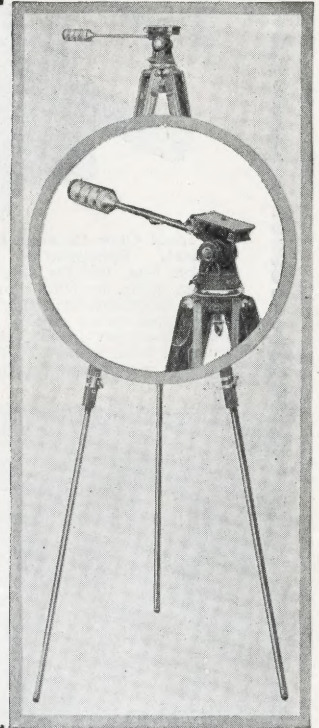
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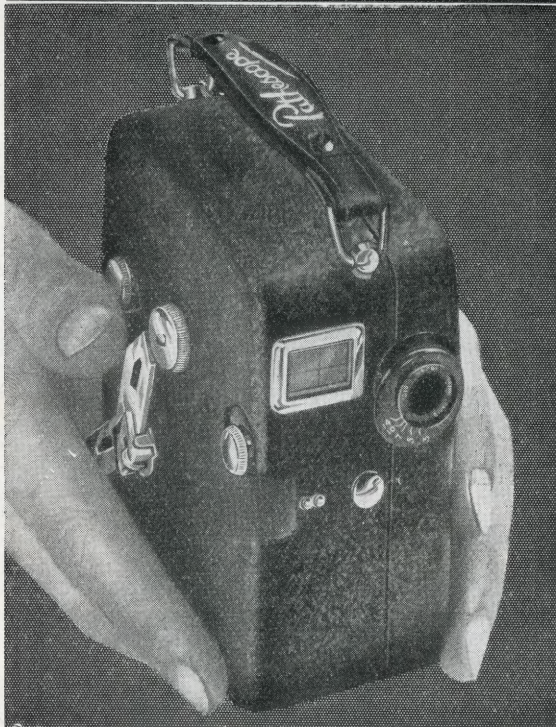
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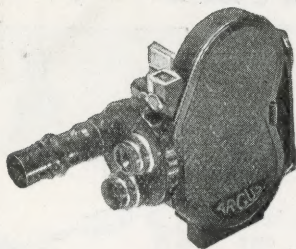
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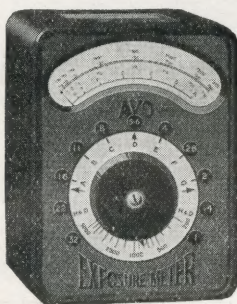
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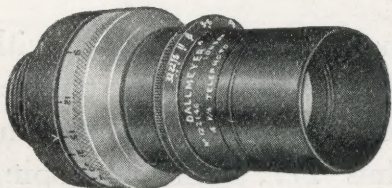
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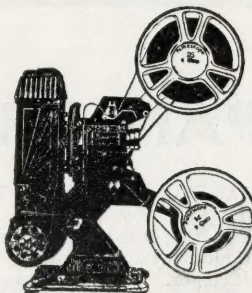
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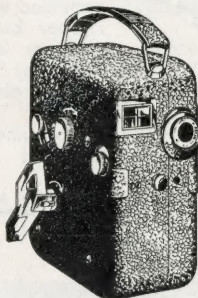
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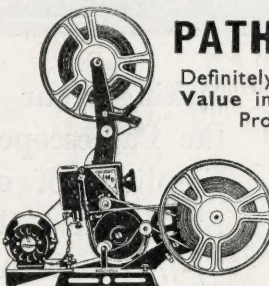
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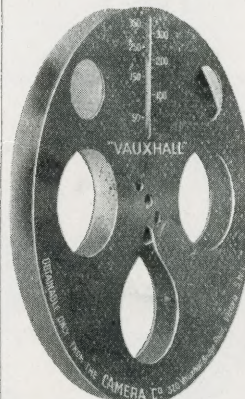


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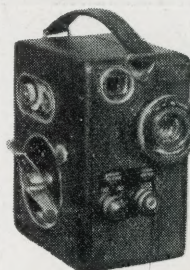
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Published March 16th

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THE EDITOR to his READERS

WITH this number we embark on our third year of publication, happy in the knowledge that we have been privileged to do something towards helping to raise the standard of amateur filming and secure in the belief that the future will hold out still greater opportunities. As an augury of our efforts in this direction we would draw attention to the new series of articles by Mr. Andrew Buchanan which begins on the next page.

We feel confident that every amateur, in whatever stage of experience, will derive much valuable help from them. By beginning at the beginning they enable every reader to start, as it were, level and give equal opportunities to all to progress month by month. If you do not properly assimilate the earlier articles you will not derive the maximum profit that study of the later, and more advanced articles, will give.

From Script to Screen

Next month's "Lesson," *From Script to Screen*, will be a comprehensive description of the stages through which an amateur must pass before his first production is completed, followed by a detailed explanation of continuity and the preparing of a simple scenario that will include all the necessary technical references he should learn. In addition, answers to the questionnaire will be given. The third article concerns *The Camera* and is a lesson in how to endow it with "human sight"—what it can do, what it can't do, what it should do and applying the aforementioned principles on actual material.

Directing

The Amateur Director is dealt with next, the article describing the importance of a dominating personality, the art of making ordinary people act naturally and how the director transfers his personality to the cast. In so many amateur film units the director is little more than a would-be important personage with no very clear ideas as to why he should be important or the vital place he should command in the production and how he should command

it. Lack of adequate direction is the stumbling block on which many amateur films come to grief.

"On Location" and Cutting

"Lesson" Five concerns those magic words, 'on location.' A film is shot from script, every detail of production is analysed and advice on how to estimate footage when shooting given. "Rushes" are the subject matter of the following article—how to develop the ability to select shots and to memorise what has been taken, devising a system to simplify the work of cutting and assembling, comparison of the methods of several professional creative directors.

This article thus serves as a necessary introduction to "Lesson" Seven, in which the art of cutting is explained. The reader is told how to transform a collection of lifeless, meaningless strips into a moving and complete film and the better to bring this home, the methods of the various schools of cutting are examined.

Plan for New Type of Film

Documentary versus fictional production comes next in the series. What is a documentary film? Can the two merge? In answering these questions the author describes types of films to make and types to avoid and how to plan the future so that the amateur director can progress logically. In the ninth article the amateur director is told how to apply his knowledge to the making of an advanced form of production and a plan for a new type of film which can be made without elaborate equipment is described. Finally, "Lesson" Ten—*The Complete Amateur Director*—rounds off the course and enables the reader to lay his own plans for the future, assured that he is a capable and qualified maker of films.

To the beginner, in particular, the series should prove of particular value, putting him in the best possible position to profit by the features we have arranged for future issues.



In your holiday film this year, do not be content with only straightforward, ordinarily lit shots, but capture some 'atmospheric' material, either by use of filters or waiting till conditions are favourable.

THE BETTER WAY TO FILM PRODUCTION FOR AMATEURS

I. FILM FUNDAMENTALS

It is with no little pleasure and satisfaction that we publish below the first of an important new series of articles on movie-making by Mr. Andrew Buchanan, the well-known producer of the Gaumont-British Magazine, the weekly interest film recognised to be the finest of its type. As script writer, producer, cameraman, set designer and editor of the G.-B. Magazine he is particularly well equipped to give practical instruction on cinematography to the amateur who has to do most things for himself, added to which he has a singularly happy style and the ability to explain lucidly. This series will, it is hoped, constitute for the reader a simple course of lessons in film making.

The author proposes to end each article with a little examination in the form of questions which the potential director may answer in his own way, and in his own time, and he will also answer them in succeeding articles. In this way the reader will make logical progress, for the effect on him of studying first principles first will be a restraining influence that will distract him from tackling advanced forms of production before he has really understood the medium in which he is working. An outline of the scope of the series is given in "The Editor to his Readers" on the previous page.

By ANDREW BUCHANAN

I HAVE called this article "Film Fundamentals" because I am going to devote it to an elementary and non-technical explanation of what constitutes a film. Moreover, I am regarding readers as pupils in an elementary class, just beginning their studies, and I would ask all of those who, in their own opinion, have passed the elementary stage, to humble themselves for the duration of this chapter and join the kindergarten, for there is quite a possibility they may learn a thing or two which has not occurred to them, owing to the fact that they did not begin at the beginning.

The first point I must state to the assembled class is that everything that comes out of a cine camera is not a moving picture, save by comparison with a snapshot, and that it never will be unless the director and/or cameraman realises that before he can express himself through the great medium of the film, he must understand the basic need of it. We in the professional film industry look to individual amateurs for new ideas, which are the result of leisurely experiment, but we often look in vain, for instead of approaching film production as an art that needs the most careful study, we find countless amateurs convinced that the only thing necessary to transform them into directors is sufficient cash to buy a camera.

Mechanical Process—Not Creative

That is why this article begins at the beginning, or even earlier if possible, and I would ask every reader to learn the following fundamental facts, and no more, until the next article-lesson:—

Firstly, one must fully understand that a moving picture is the ultimate result of a number of mechanical processes being put into operation, beginning with strips of exposed negative that have been shot, followed by the developing and printing of those strips, and lastly the joining of them together for mechanical projection. Now, mechanical processes, however magical in themselves, cannot result in creative expression until

manipulated by the human touch of someone possessing creative ability. Consequently, it will be seen that until such creativeness has been developed, and applied, one's results will be solely due to the combined ingenuity of the many brilliant inventors who have made it possible for the amateur to buy a camera and a projector, so that pictures of anything can be shot and screened—two operations which are marvellous, but which offer no credit whatever to the person who shot and projected the film.

This leads us to realise the important fact that the amateur must regard his equipment just as the artist regards his palette and brushes, the screen being his canvas, and upon this, with the aid of his equipment, his creations shall appear. He must harness his mechanical apparatus to his creative mind and not his mind to his apparatus.

Four Sources of Movement

Remembering that the film is a mechanical illusion, how can we best mould it to express our own individualities? Firstly, by saying to ourselves, hundreds of times, "*Moving Pictures Must Move.*"

Maybe that sounds absurd—so absurd that many have been shooting and producing epics without bothering about it. If that is so, I would ask everyone to remember there are four distinct sources from which movement can be created in the film. Firstly, the movement of people and objects which the camera cannot help capturing as the roll of film passes through it. Secondly, the movement of the camera as it is panned on its tripod whilst shooting the aforementioned moving people and objects. Thirdly, the resultant movement of the above operations when shown on the screen, and fourthly, the fundamental movement established by the cutter as he manipulates his film strips so that a movement is created which is in addition to the mechanically photographed normal movement of whoever or whatever was being filmed.

AMATEUR FILM MAKING FROM A TO Z

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We now revert to the first form of movement—created by, say a dog, the branches of a tree, traffic, anything and everything. Merely to film moving objects because they are moving is not to make moving pictures in any save a mechanical way and requires only good eyesight for focussing and some fingers to turn the camera motor on and off. Number two is the movement created by the tripod. Usually panning is introduced solely to encompass a wide stretch of landscape which the lens in a stationary position cannot embrace. Personally, I dislike the camera which never keeps still. I hate to watch it wandering aimlessly up and down buildings, jerkily crawling across the Downs and jumping diagonally from hand to mouth. It is most distracting and restless.

I would ask everyone to keep the camera quite still for a long time to come and be content with the picture composition of separate shots, leaving the travelling camera to those who want to embrace the entire universe in one endless and extremely boring shot. But we cannot leave the subject of tripod movement without learning the fact that, introduced at the right time, by the right cameraman, it is capable of creating a flowing fascinating movement in a film, quite distinct from movement created by cutting.

Mobile Camera Treatment

You will have observed the striking effects obtained with cameras swung low and high from giant cradles over dancing throngs—of receding and advancing cameras which smoothly and imperceptibly approach and leave certain figures or objects. This mobile camera treatment results in very long strips of film possessing the double movement of figures moving and camera moving, which cannot be cut or altered by the cutter, save by being shortened. Such effects are obtainable only with equipment which no amateur possesses, but it is imperative he should remember this form of movement and also that he should regard his gyroscopic tripod as a dormant method of creating movement at the right time—which will be suggested later on.

Thirdly, the purely mechanical movement made by the

projector which does nothing more than enlarge developed and printed film strips on to a screen, however good or bad they may be. True, there is movement being projected as the family is seen walking across the lawn, as traffic dashes by, or as sea waves advance. There is movement for just as long as the film strips last, so that the family can keep walking about the lawn for hours, if there was sufficient film in the camera.

And now we come to the fourth and all important phase of movement, creating by the cutting. This

operation is capable of creating movement by the manipulation of strips of films containing images which, in themselves, do not move—a point, I always think, everyone should realise about cutting. Inanimate articles which, in themselves, separately, are unsuitable to create mechanical moving pictures, can, when seen collectively and intelligently assembled, create a fundamental movement of film on the screen.

It will be instantly

realised that as it is possible for the cutter to create movement out of a number of inanimate objects, limitless opportunities present themselves to him when he has moving objects as his subject matter.

So far so good. We now examine the exact method by which inanimate objects create a movement of film without moving themselves. Obviously, such a movement, which I have referred to as fundamental, must be artificially created, for inanimate objects do not become animated of themselves. Therefore, the major point is reached—that film movement is, basically, artificial, even though its subject matter is natural, for by cutting a process of intensification takes place, whereby not only people and objects move normally, but they are made to appear to move with increased dramatic significance in relation to other people and objects.

Creating Movement Where No Movement Exists

Take down the pictures from the walls of the room in which you are sitting and carry them into the garden. There, armed with an imaginary camera, shoot each one in close up for eight feet. To vary the monotony place one sideways and tilt the next up the other way. Assuming you have six pictures on your walls, you will have

(Continued on next page)



Spring will provide you with an opportunity of making an interesting scenic, but before you start on it, it is suggested that you first answer to your own satisfaction Question 2 of the Questionnaire on page 9.

Fundamentals of AMATEUR FILM TECHNIQUE

(Continued from previous page)

six separate strips of film, each containing a close-up of an inanimate picture in a frame.

Now join these up together and project them and you will see a slow procession of lifeless pictures on the screen. Cut a foot off each close up and the procession will be slightly quicker. Now change the order of the strips so that those shot sideways at different angles follow each other and take another foot off each *alternate* close-up. The procession has now become a trifle gayer and possesses a rhythmic increase in speed on every other shot. Vary your lengths and order of shots in your imagination and, however uninteresting the film may be, you will see that it *moves* even though the objects contained within it do not.

Making Meaningless Shots Significant

That is, of course, an especially exaggerated example of how to create movement, where no movement exists, artificial and meaningless to a degree, but nevertheless, movement. You can imagine, therefore, the significance of a sequence containing images of inanimate objects which have been shot for a specific purpose, appearing on the screen interwoven with animate objects and creating, by the rapidity with which they follow each other, a fundamental movement.

Even more clearly will you realise the possibilities of



creating movement, in exactly the same way, with strips containing images of living people. This being so, we have reached the stage when we can truly say we know that the medium of film expression depends, fundamentally, upon movement created by the arrangement of a number of separate film strips, which, separately, are meaningless. Just how meaningless the following example will prove.

First Principles of Cutting

Again, with your imaginary camera, take a close-up of a toy mouse on the floor, which looks sufficiently realistic to frighten your sister. Then take a close-up of your sister's face staring down at an empty patch on the floor and ask her to register intense horror. Now borrow a revolver and induce your neighbour to lie on the floor with his eyes closed and place the revolver near him, as if he had dropped it after shooting himself.

You have three strips. One of a mouse. One of your sister's frightened face. And one of your friend, who has just shot himself. If you cut the shot of your sister in half and insert the shot of the mouse in between she will appear to be terrified of the mouse. Replace the mouse with your friend's image and she becomes a dramatic figure staring at a tragedy. If you take a close-up of your sister laughing merrily and join it on to the beginning of the shot of your pathetic friend you create an illogical situation.

Importance of Order of Shots

Thus, by the order in which you join strips of film together, each containing meaningless images, you create incidents, though the strips may be entirely unconnected. You might have taken long shots of the sea last summer, but you can, by asking a friend to gaze through binoculars to-morrow, in the back garden, and capturing a close-up of him doing so, give the impression that he is at the coast surveying the channel, merely by intercutting his image with the sea shots. You can also make him appear to be a lunatic by removing the sea waves and following his close-up with a shot of a brick wall so that he seems to be gazing, dramatically, at an object which is only ten feet from the binoculars!

Now how far have we advanced?

- (1) That moving pictures must move.
- (2) That there are four distinct forms of movement.
- (3) That inanimate objects can, by ingenious assembling, create a sequence that possesses artificial movement.
- (4) That a film is composed of separate strips which, by themselves, are meaningless.

Each shot of your film should be a pattern in itself, even though unobtrusive, and should have a definite relation to the pattern of the complete film.

These points show, I think, the importance of studying the basic principles of film construction before commencing to make a picture. They show to what a great degree the film

is mechanical and how much the director must know, and feel, before he can control the mechanism and compel it to respond to his touch.

That being so, I would ask you, during this elementary stage, to make films only on paper. To write down lists of all kinds of people, places and objects and then to re-write them, so that by the order in which they appear they will tell stories, fictitious to a degree, but which reveal the power of the film to portray continuity solely by means of a number of entirely unconnected images. This will develop a sense of story and also a consciousness of film values, without which no progress can be made.

And now Lesson One shall conclude with an examination in the form of four questions, which I should like you to study and answer. In my next article, in addition to carrying film making a stage further, I will deal with each of these questions so that you may compare your results with mine and find out how much we have in common.



Whether you make a simple family film or an ambitious film play, the principles of film construction are the same. The family and holiday film should not be shot in a haphazard way. The entries for our recent "Film the Family" Competition showed how far more satisfying were the planned films as opposed to the mere collection of shots. Opposite is detail from an enlargement from the 8mm. prize-winning film by R. W. S. Parriss.

TEST PAPER No. 1.

Question 1.

Can you rearrange the following unconnected shots so that they will portray a smooth running narrative? (Note: L.S.—Long Shot. M.S.—Medium Shot. C.U.—Close-up).

1. C.U. Mass of wheels turning.
2. C.U. Youth's face, filled with happiness.
3. C.U. Old man patting his wife's hand in cottage room.
4. C.U. Giant cog wheels revolving.
5. C.U. Hurrying feet of crowds passing camera.
6. C.U. Feet plodding along lane.
7. M.S. Youth staring dully at whirling wheels before him.
8. L.S. Expanse of pastoral scenery.
9. C.U. Youth's head in railway carriage. He stares before him.
10. L.S. Machinery—youth falls exhausted.
11. C.U. Giant cylinders moving to and fro.
12. L.S. Cluster of trees against rising skyline.
13. M.S. Youth controlling complicated machine.
14. M.S. Youth awakes.
15. L.S. Cottage exterior. Flowers waving before it.
16. C.U. Old couple in cottage gazing into fire.
17. C.U. Youth's face as he halts in road and turns round.
18. M.S. Garden and flowers.
19. L.S. Factory exterior. Youth walking towards it.
20. C.U. A cow turning sleepily and looking into camera.
21. L.S. Towering blocks of modern flats shot from low level.
22. M.S. Old couple re-entering cottage.
23. C.U. Youth's face, unconscious.
24. C.U. Wheels of buses rushing past camera.
25. M.S. Youth boarding train.
26. L.S. Cottage bedroom. Couple watching over youth as he sleeps.
27. L.S. Cottage exterior. Old couple at door waving goodbye to someone off screen.
28. M.S. Whirling machine. Youth's face seen through it.

29. M.S. Old couple in cottage, sitting sadly by fire.
 30. C.U. Youth's face, strained expression.
 31. L.S. Youth walking along lane.
 32. C.U. Youth's face staring upwards—first to left then to right.
 33. L.S. Youth resumes his tramp.
 34. M.S. Cottage exterior. Couple leading youth into garden.
 35. C.U. Youth's face, sleeping in bed.
- (If you cannot create perfect continuity, list down the additional shots you would need to complete the narrative).

Question 2.

Make a list of twenty-five shots which will clearly portray the coming of Spring in town and country.

Question 3.

Can you make a simple, smooth-running sequence by joining up the following strips? If not, make a list of the additional shots you would need to eliminate any pictorial jumps in the action.

1. A long shot of a room. In the foreground a man is sitting. A door faces the camera. The door opens and a woman looks in.
2. Medium shot. The woman is standing by the table. The man has risen.
3. Medium shot. The woman has sat down.
4. Long shot. The man is in the act of closing the door she has left open.
5. Medium shot. Both man and woman are sitting down.

Question 4.

Which of the following three subjects is the most suitable for filming?

- (a) A collection of silver spoons in the Victoria and Albert Museum.
- (b) A revolving machine that tests and grades eggs.
- (c) A liner leaving Southampton Docks.

Work out your reasons for your selection.

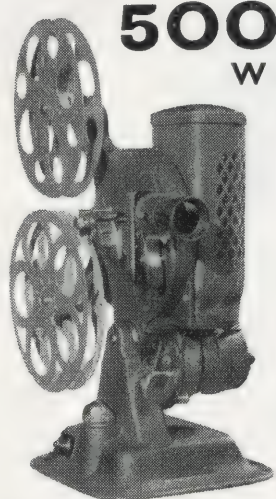
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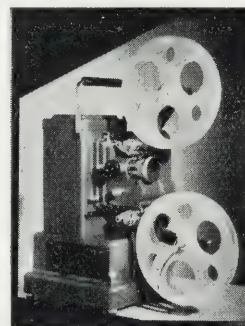
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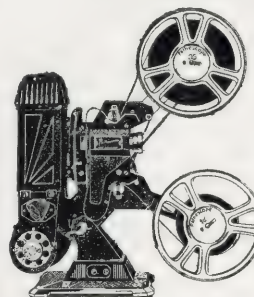


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'Controlling' LIGHTING

to give illusion of depth

The principles outlined in this article have a definite application to exterior, as well as interior, work. Previous articles on artificial lighting appeared in the November (1935), February and March issues of "Amateur Cine."

By
S. W. BOWLER

IN outlining the following ideas on the artificial lighting of interiors, and suggesting various schemes that might be tried, I want you to bear in mind that the basic principles underlying artificial or 'controlled' lighting can be equally well applied to work done on exterior scenes, with the exception that you will have to find the type of design you are thinking of for maintaining the photographic continuity of your film.

We might digress here for a moment and stress the importance of this point of 'photographic' continuity. It is the sort of thing that can easily be missed unless you have thought about it and are carrying the idea firmly fixed in the back of your mind. The professional always tries to keep the 'key' of any sequence the same throughout to preserve a smooth flow of the visual image. It is obvious that a brightly lit close-up is entirely out of place in a sequence which consists almost wholly of shadowy half-lit mysterious mid-shots. And yet I've seen it happen, and not only in amateur films. The brighter close-up jars as it breaks into the general tone



The sketch above shows what is meant by the three planes overlapping (referred to in this article) and which, as the observer moves towards them along the winding road, will appear to move across one another.

Left: This shows the final position of the camera at B. (see sketch below) after it has moved across behind the table. The variation of the lighting on the three planes is indicated.



of the sequence. Therefore, to return to our subject, it is always better to plan a sequence beforehand, so that you are quite sure of the effect for which you are

aiming. Planning beforehand is the secret of success.

First of all, a technical consideration or two. Sub-standard film, with all due respect to it, and the fact that the average screen is fairly small, tends to subdue minute detail and fussy elaboration to the detriment of the picture, which appears to be clogged up. Apart from this fact, unnecessary elaboration helps to confuse the issue of any artistic effect, and therefore it is almost always better to keep to designs in tones and masses, and a broad general outline. This will help in the lighting of the scene, and the differentiation of the characters from it.

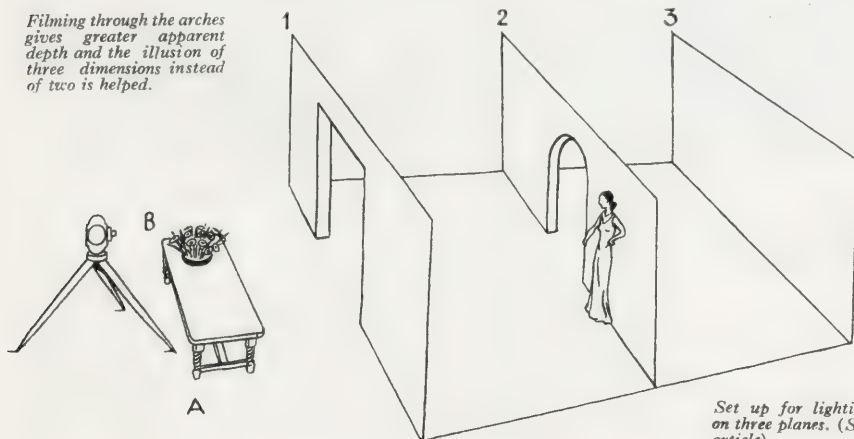
The sketch at the foot of the page will serve to illustrate several points, and will be referred to from time to time. Throughout I shall refer to the three planes as 1, 2 and 3, and they are numbered from the front.

It is certainly not intended to be the be-all and end-all of an interior setting, but from it you may get some ideas that can be modified as you wish for your own purposes.

The use of an 'arch' has been favoured very often as a means of 'framing' the picture, and by its use a greater apparent depth is given to the picture, and the illusion of three dimensions instead of merely two is helped. It also serves to concentrate the attention on the important action due to the fact that the observer feels that he is looking through the arch into the scene.

Now the arch can be a natural one,
(Continued on next page)

Filming through the arches gives greater apparent depth and the illusion of three dimensions instead of two is helped.



Set up for lighting on three planes. (See article).

Obtaining a Pseudo-Stereoscopic Effect

such as a castle gateway, alley-way, or over-hanging trees, or it can be a selected interior, such as a doorway. In the case of a club production the arch may actually be specially constructed, being merely a 'flat' with the sides of the opening thickened out to give an appearance of solidity. And now we come to what is seen through the arch, the further plane. The fact that we now have two planes immediately begins to suggest depth. The second plane may not be separated more than a few feet from the first, but its very presence helps enormously. Well, we haven't said very much about lighting yet, but this is where the low cunning of 'controlled' lighting can best be exploited in furthering our desired illusion of greater depth.

First of all, let us consider merely two planes—using numbers 2 and 3 of the sketch—and assume them to be equally illuminated from the view-point of the observer, the camera lens. The whole thing will be flat—that can be fairly safely assumed—and there probably won't be much demarcation as to the exact place where the arch leaves off and the plane behind begins or ends. Thus it will be seen that it does not do merely to have two planes, but that it is necessary to consider in addition the amount of light falling on each.

Depth

Now suppose we make the plane 2 dark and the plane 3 light in tone, then we shall be approximating to the exterior scene such as that seen when looking under or through the castle gateway, or through the overhanging trees. On the other hand, with plane 2 light in tone and 3 darker, it would not be easy to determine how much farther away 3 really is and so we shall have succeeded in building up the desired illusion. A good example of this type of lighting exists in the artificial dome representing the sky in the so-called 'atmospheric' cinema decorations.

Now let's get really complicated and move the camera further back and introduce another plane; in our sketch No. 1, I've shown another arch—a flat-topped one this time—but you need not be particular about it being an arch—it can very well be the corner of a passage or corridor. Now you can ring the changes on the lighting very thoroughly. First of all, the progression of light to dark can be from planes 1 to 3, or perhaps the other way round. But suppose we make the intermediate plane 2 the most brightly lit? Then the play of light and shade and the variation in the amounts of light falling upon a person moving slowly from front to back or vice versa, over even a short distance, will appear to be traversing a considerably greater distance than is actually the case. You can easily demonstrate this for yourself.

Now we are really beginning to exploit this controlled lighting to its fullest advantage, but there is yet another

device which we can call to our aid. It is commonly called 'foreground interest.' You must have heard the phrase — and it merely means that you arrange deliberately, or select your camera view-point so that some object, usually lower in tone than the rest of the contents of the frame, provides a starting place from which the eye travels to the rest of the planes in the picture. I know that some people say that the reverse must hold good — but it



Professionals sometimes use artificial lighting even for outdoor shots to preserve the right 'key' in which the action and scene are pitched.

works all the same! In the sketch is shown a table with a bowl of flowers upon it, and the camera is placed just a little beyond it so as to include them in the immediate foreground.

Apart from the added illusion of depth to the actual picture itself this idea of several planes has another advantage and that is that it provides an alternative means of entry and exit for your characters, in contrast to the very ordinary ones of walking in and out of the sides of the frame. So that you will see that this varying planes business does repay investigation, and once you have

(Continued on page 39)



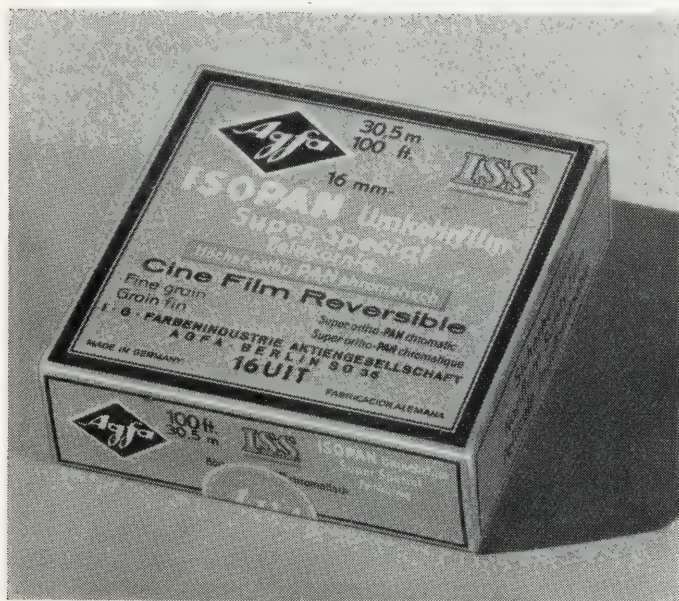
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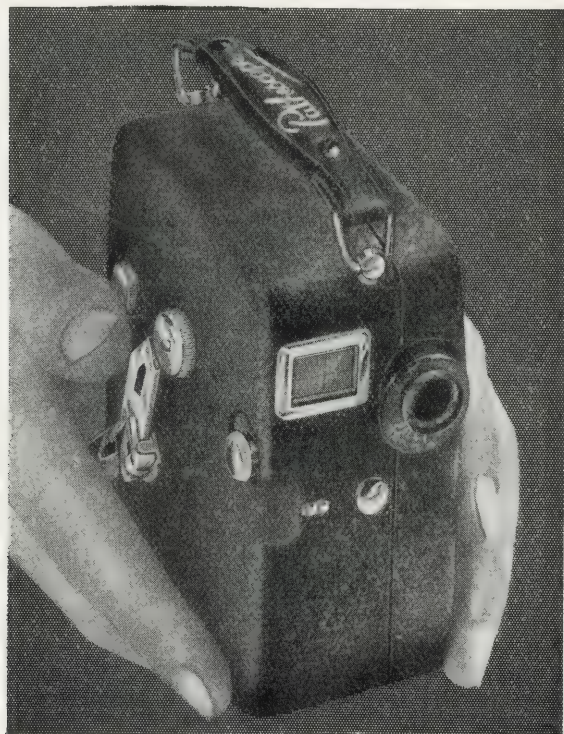
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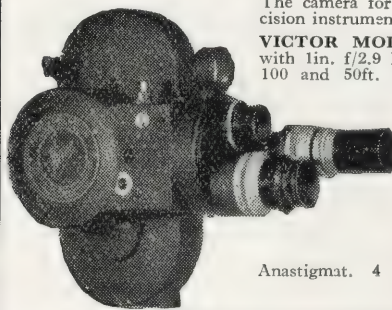
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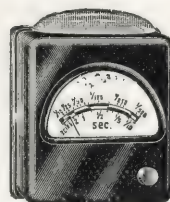
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THE AMATEUR AND THE PROFESSIONAL FILM

The ART of GOOD CONTINUITY

This is the second of the series of articles (the first appeared last month) on the principles of professional film-making applied to the requirements of the amateur. Further articles will deal with Movement and Rest, Suggestion and Economy in Effect, Documentary Films for Amateurs and the True Purpose of Cutting.

By A. VESSELO

CONTINUITY is the *bête-noire* of most amateur films, but it is not such a difficult matter after all. To achieve successful continuity you do not need to employ technical devices. The prime essential is that you should be completely familiar with the subject you are filming.

The continuity-girl in a professional studio is a particular assistant who stands by on each production, and whose business it is to note down carefully all the details of dress, setting, and general arrangement, and to make certain that these details undergo no sudden inexplicable changes in the course of filming. Such an assistant is clearly made necessary by the fact that a film is divided up into a great number of scenes and shots, all photographed separately, and that two incidents following directly upon one another on the screen may have been actually taken with an interval between them of perhaps a week or more.

Minor Discrepancies

Most people will have noticed, in the old silent films, the wonderful way in which the hero or the heroine was able to go through a fire, or a roaring torrent, and emerge without the slightest visible sign of damage, as if he had just completed his toilet. Nowadays, too, all sorts of minor discrepancies get by unnoticed. A girl who has just been examining the works of a car is seen at one moment to be covered in smears, and at the next, when she stands up, to be perfectly spotless.

In *The Call of the Wild* Loretta Young went through snow and starvation and hardship without spoiling her natty studio make-up; while in *The Thirty-nine Steps* Robert Donat underwent experiences of much the same kind, though on a rather smaller scale, without requiring a shave. Even *Mutiny on the Bounty* is not free from important lapses in this respect. Have a look at the crew of the open boat after it has been at sea for fifty days, and you will observe that Charles Laughton seems to be practically the only one in it who is capable of growing hair on his face.

Unreality

It is quite possible that the audience may not consciously notice a subordinate character who comes in in tweeds and goes out in evening dress, but mistakes of this kind are bound to affect

them even without their realizing it, so that they will sense a vague air of unreality. For this reason it is essential that every item in a scene should be scrupulously checked up with what comes before and after, and with the general trend of the action.

Yet these are only the beginnings of a study of continuity in film-construction. Used in its fullest significance, the term indicates a logical progression of inner meaning, unmarred by loose ends or overlapping, and expressed visually (in a sound film, of course, the expression ceases to be entirely visual, but the main stress should still be on the picture as such) without straining of the medium. Whatever theme we choose, whether it be fictional or non-fictional, simple or complicated, it must be developed as compactly and lucidly as possible, and must give one at the end a feeling of

solidity and order as opposed to haphazardness.

A leap in space or time should always somehow suggest its length. That does not mean that you should invariably hammer your point home by a sub-title or by a dissolve of clocks or calendars; but what you must avoid is the sort of transition which at first seems to represent a passage of hours, but later on abruptly turns out to have been days or months — or, worse

(Continued on next page)



The hard linear effect on the right sets off the figure of the child, producing pleasing balance.

The ART of GOOD CONTINUITY

(Continued from previous page)

still, which gives no definable impression at all, and which leaves one wondering what is happening.

The difficulty is that the film-maker himself has the whole background of the action in his mind, and is thus not troubled by problems of where or when an incident is taking place; so that he is liable to forget that the onlooker is seeing everything for the first time and depends entirely upon what he sees for his knowledge of the story.

Use of Maps and Diagrams

Spatial confusions and vaguenesses are particularly liable to obtrude themselves in a documentary film, where the movement of the action is denied the support of a clear-cut continuous narrative carrying everything else along with it. Always endeavour to locate your material as exactly as you can. Very often the only satisfactory method involves the insertion of a few maps or diagrams: these, wherever they are necessary, should be as simple as it is possible to make them, and, for preference, should be animated.

If they are static, they tend to have the effect of cut-in stills—that is, they break up the action. The moving line, moreover, has much the same effect as the lecturer's pointer: it graphically picks out the most significant element in the drawing and compels the audience to attend to it. For useful examples, one may recommend the monthly issues of *The March of Time*. The sequence about Soviet Russia in the first issue shown in this country contained some excellent cases in point.

Another type of film which often has difficulty with continuity is the quick-action melodrama, which, as a result of accelerating its pace and crowding incident on incident, may easily become entangled and obscure. In this field the technique evolved by the Americans, and admirably illustrated in the best of the gangster-films, is worth watching. You will observe, incidentally, that in the treatment of a melodramatic subject lightness

Elevated angle, by emphasizing diminutiveness of children, accentuates cramping, restraining effect of buildings which hem them in, in their only playground, the street.



of touch is absolutely essential.

In the present context, correctly-adjusted emphasis is seen to take on unequalled importance. Think of the film you are building up as a unified structure, in which every part has a decisive purpose and could

not be omitted or altered without loss. In that ideal state—the state to strive after—each shot, however brief, will be marked down as conveying some specific meaning of its own and carrying the action inevitably one step nearer to its climax. A shot may quite well be of no remarkable significance in itself; but in relation to the whole, its significance must be immediately plain.

Faulty Emphasis

Examples of faulty emphasis are not hard to find. In a film recently trade-shown, a successful business man was depicted looking back on his rise to fortune, and the idea was illustrated by close-ups of photographs hanging on the wall of his room, each one showing his shop at a different period, with the date underneath. Yet the point of continuity which this was designed to bring out remained largely hidden, because the dates were so small that one had to strain to see them. For the close-ups to have taken effect, the only way here would have been to have focussed the camera on the dates themselves separately.

On much the same principle: if you want to establish the identity of a member of the cast, in a short introductory sequence, so that the audience will not fail to recognize him later on, you must make sure that in these preliminary shots the camera picks out some sufficiently revealing individual characteristic. It may be a gesture, an article of clothing, or a simple physical attribute—or anything, so long as it is unmistakable. And his place in the plot must be made perfectly clear at once—at least, the amateur will find it wisest to strive for this.

Do not be misled by the transparent ease with which you follow the entrances and exits of characters in the majority of American films. In the first place, skilful continuity never vaunts itself; and in the

(Continued on page 40)

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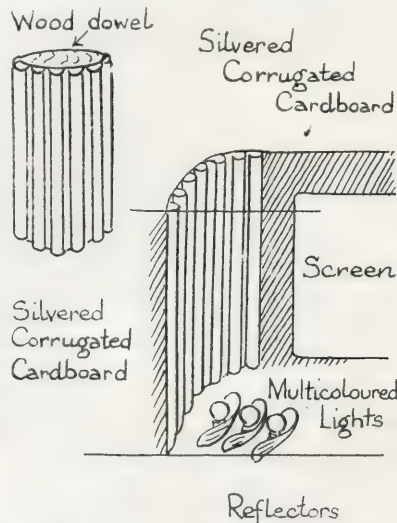
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Readers' PRIZE-WINNING Hints

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the May issue should reach us not later than March 28th. Address all entries to Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-guinea is awarded to the senders of the following two hints.

Using corrugated cardboard for home cinema decoration. See hint in col. 2.



DUAL CONTROL FOR 200B LAMP AND MOTOR

When reading through the "Letters to the Editor" I have been struck by the frequency with which the question of the provision of a separate switch for the lamp and the motor of the projector has been alluded to. This matter was also stressed in the March issue, under the heading "Running Commentary."

My projector is the 200B model and the method adopted to procure this separation is much simpler than the provision of an extra switch, which, besides causing interference with the electric circuit of the projector—a task which one not versed in electrical matters is not eager to tackle—is also an encumbrance.

A much easier way is to obtain another plug similar to the one placed in the resistance connecting point and to sever the middle prong at the base by cutting, leaving only the two outer prongs. If, now, a piece of insulating tape is stuck between the two prongs so as to cover the area exposed, no contact is possible with the socket that originally took the middle prong.

When the plug is inserted the lamp is automatically out of circuit so that reels may be rewound and the motor may be tested without the lamp being switched on. Furthermore, the cool air produced by the fan would speedily reduce the temperature inside the lamp-house and would facilitate the easy removal of the lamp. For projection, of course, the original plug would be replaced. I may say that I do not use a resistance, while the lamp is a 250 watt working directly off the mains.—E. J. Jenkins, *The Bungalow, Caemawr Road, Porth, Glam.*

MAKING LARGE SCREENS

The method of making screens, outlined below, is particularly to be commended for big screens, as, say, 8ft. by 6ft. I purchased a length of white table oilcloth and fastened it on to $1\frac{1}{4}$ " rollers 6ft. 3ins. long, then made two side woods $1\frac{1}{4}$ " square just long enough to stretch it tight and bored holes $\frac{1}{4}$ in. diameter through the rollers and into the top of the $1\frac{1}{4}$ " square wood, putting $\frac{1}{4}$ in. iron pegs in to hold them in position. The idea of the pegs to hold the side pieces is to stop the roller from turning; they can be soon taken out and the screen rolled up to carry.

When I had all set and tight I got a tin of Woolworth aluminium paint and a Flit Spray and sprayed the polished side and painted a black border. I have a very good screen 5ft. 6ins. x 4ft. 6ins., but convenient to carry, for 8/-.—E. Ackroyd, 9, Park Avenue, Elland, Yorks.

Half-a-crown has been awarded to the senders of the following hints.

PATCHES FOR TORN SPROCKETS

In a recent issue of *Amateur Cine* there was a hint for using up short pieces of film for mending torn sprockets. Here is a method that does not entail cutting the film with scissors.

Pathscope mending patches are circular and do not show on the screen as much as do the rectangular ones. Anyone who has access to one of those leatherwork punches can thus make better patches than by cutting with scissors. The punch I use is a six-hole punch and I use the largest but one. The film is cut up much quicker and mended film runs through the projector much easier.—G. R. Davison, 16, Catherine Street, Hartlepool.



(See hint from Mr. E. J. Jenkins—col. 1.)

CORRUGATED CARDBOARD FOR HOME CINEMAS

Corrugated cardboard, when finished with aluminium paint, can be used in many useful ways, such as for pillars and side pieces for small screens. These look very pleasing when illuminated with coloured lights.—R. A. Jones, 324, Galpins Road, Thornton Heath, Surrey.

TITLE BACKGROUND

Here is a titling hint which I find gives very good results on orthochromatic reversal film. Secure a piece of veneer (the wood is of no importance) and apply some ordinary black boot polish with a cotton wool pad. After about five minutes, take off all the excess blacking, but do not polish; you will find it makes an unusual titling background.—R. E. Norman, 15, Bonsor St., Camberwell, S.E.5.



2

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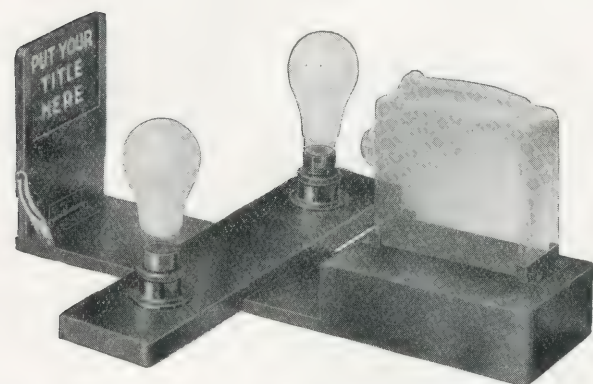
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This list is merely representative, many other bargains are available; Projectors and Cameras from 21/- to £99; Films, all kinds, 9, 16 and 35mm.

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Making Enlarged STILLS from

8mm.

Film

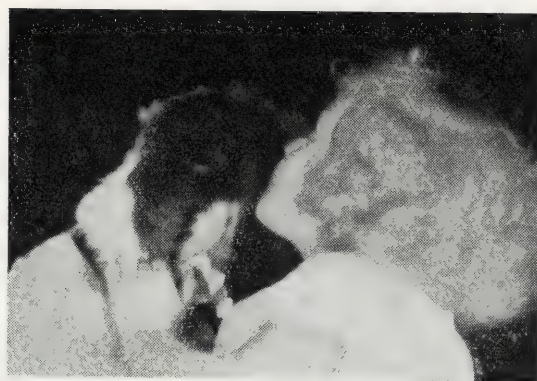
MAKING still enlargements from sub-standard cine film through the projector is never an easy task and great care must be taken if a reasonably high standard is to be expected. Stills have a great attraction for cine users for as most of you will have already discovered it is often only with the cine camera that we are able to catch those perfectly natural and characteristic portraits of our friends, whilst in other cases, too, there are times when an enlarged paper print is invaluable.

However, as I have written so often before in these articles, a far greater degree of care is necessary when using 8mm. film than is necessary with the larger sizes. I fear that you may think it impossible to get good results on 8mm., so let me set your minds at rest. In all processes 8mm. film requires more careful treatment than do its larger brothers, but, in saying 'more careful,' I mean just that and not at all necessarily 'more skilful'. People who are naturally clumsy (and I am sure that you are not) should not attempt to use 8mm. film at all.

Overcoming the Difficulties

The difficulties to be encountered in enlarging from 8mm. film are: the small frame size (once more); the naturally greater degree of enlargement of small blemishes and grain; perfect focus; and finally, high powered lamps and heat.

In regard to the first two points there is little that can be said here concerning them except that it is useless to attempt to enlarge a very grainy frame and that in every case only a frame quite clear of blemishes should be selected for enlargement. In regard to focus, you



Detail from frame of prize-winning 16mm. film, by E. J. Martin, in our "Family Film" Competition.

This is the sixth article in our series on the technique of 8mm. movie-making. The first five which appeared in the October and November (1935) and January, February and March issues of "Amateur Cine," dealt with editing, splicing, projecting, cleaning and overhauling and projection accessories.

By ERIC
F. IMPEY

(Author of "The Handbook of 8mm. Cinematography")

a still picture is projected and apart from the slight but undesirable damage to the film tends to throw the frame out of focus in parts. The only means of dealing with this without alteration to the projector is to place a length of matt leader film in the gate with the shot to be enlarged, the leader strip being glossy side against the glossy side of the picture film and between the picture and the lamp. In this way the heat will be absorbed by the matt film.

Use of Matt Leader Film

The second point is that the still picture devices fitted on machines of high lamp power seldom throw a perfectly illuminated picture and often show a discernible shadow pattern on the screen. Matt leader film employed in the manner just mentioned has the effect of slightly redistributing the light. The third factor is the high power of the lamp itself, which reduces the required exposure to about one second or even less, with the result that there is no latitude in making your exposure.

You will have observed that I have only dealt with enlarging through the projector and this has been done because in most cases it will be the only means available, but, should you have a miniature negative enlarger such as the Leitz Valoy, you will find it ideal for the work.

Since all your films are on reversal stock it will be necessary to make a negative first of all and I am now going to give you details as to how to make an

(Continued on next page)



Enlargement made by the author by the method he describes.

(Continued from previous page)

enlarged negative from which you can take direct enlarged prints subsequently.

The most convenient size of enlargement is that known as quarter plate ($4\frac{1}{4}" \times 3\frac{1}{4}"$), and you should therefore purchase a packet of Ortho Process Plates (speed about 30 H. & D.) of that size. Most plates of this type are supplied either backed or unbacked; you should specify the unbacked variety.

Developers are many but you will be all right if you obtain a Metol-Quinol type. Acid Fixing Salt should be used for fixing. The enlarging must be carried out in a dark room by ruby safelight only.

Three Dishes

Three developing dishes should be obtained, each about 8" x 6" x 1", and sufficient developer should be prepared to cover completely a plate when lying in one of the dishes. Take care that you prepare an adequate quantity of developer, having regard to natural wastage and to the number of enlarged negatives you are going to prepare. Prepare a similar quantity of fixing solution and pour it into one of the dishes. Now arrange the dishes from left to right as follows: First dish, empty but with measure full of developer close by it: the second dish should be filled with plain water whilst the third is the one already containing the fixing solution.

Obtain a quarter plate printing frame and set it up standing on one of its longer sides in a position which is convenient and at the same time exactly ascertainable at any subsequent time—so that after being taken away the frame may be replaced in exactly the same position. Now set up your projector and arrange it so that it will project a picture just large enough to fill the printing frame. Thread up your film and prepare your darkroom lamp.

Glass Side Towards Projector

Switch off the room lights and open the packet of plates. Remove one, then rewrap the remainder once more in the black paper and return them to the box and close it. Switch on the lights again and place the single plate in the printing frame (this plate is used to focus on) so that the glass side—not the emulsion—will face towards the projector.

Now replace the printing frame in its previous position and switch on the projector, running through the film until you come to the shot containing the frame you wish

Making Enlarged STILLS from 8mm.

to enlarge. The still picture device should now be operated and the machine turned by hand until the best frame of the requisite shot is reached. Now focus so as to obtain the best definition possible. Switch the projector light off.

Switch off the room lights and load a fresh plate into the printing frame in place of the other, taking especial

care that the glass side of the plate is towards the projector or later your prints will be reversed from right to left. Set up the printing frame again in its previous position and going to the projector, switch it on and immediately off again (you will recall that the still picture device is still in operation so that the film will not move); this will give you an effective exposure of approximately one second, which is normally sufficient though it is open to variation after experiment.

With regard to making the exposure, it is frequently stated that the projector should be covered with a thick cloth (except the lens) to prevent extraneous light from reaching the plate. This will be necessary if the light leakage from your machine is considerable but I know of several 8mm. machines in which the light leakage is insufficient to affect the plate.

Fixing

The exposure completed, remove the plate from the frame and place it in the empty dish, emulsion side upwards. Pour in the developer so that it covers the whole plate in a minimum of time. Gently rock the dish and watch the image appear. Development is rapid (only about one half the time of an ordinary plate). Watch the plate carefully and when it ceases to darken, remove it and place it in the second dish (water), gently rocking this dish for a dozen seconds or so.

Remove the plate and place it in the third (fixing solution) dish, emulsion side up as in the previous cases, and continue with the rocking action. The plate should be in the fixing bath for twice the length of time that it takes for all the yellow emulsion to disappear completely. When the plate is in the fixing bath, the room lights may be turned on again.

When fixation is complete the plate should be placed

(Continued on page 24)



Enlargement from the 8mm. prize-winning film by R. W. S. Parriss, in our "Family Film" Competition

Professional Films—Technical Features of Some April Releases

THE outdoor film dealing with the lives of simple people has its natural attractions, if only by way of contrast, for a public sated with artificialities of the song-and-dance spectacle and the sophisticated drawing-room piece; but the film of simple lives has its own pitfalls for the director, and it is the chief virtue of *The Turn of the Tide* that it succeeds so largely in avoiding them.

In the handling of this type of material (a material much more closely akin to that of the amateur than most) there is a dangerous tendency to go to extremes—to overdo the simple stuff, to make the atmosphere too 'lyrical,' too heavily 'elemental,' and to forget that subtleties of character-drawing, of plot-development, are just as necessary here as in a tale of city-dwellers. The film director has no right to look at countrymen or fisher-folk as if they were strange animals behind the bars of a Zoo: he must try to understand them, to think of them as normal human beings—otherwise he will turn out something just as artificial in its implications as the most theatrical of studio-confections.

The Turn of the Tide does not always escape this suggestion of lack of authenticity; the salmon-catching sequence, for instance, is too patently inserted merely as an agreeable tit-bit to tickle our palates, and you may notice other points of weakness or unreality; but on the whole the atmosphere is a good deal more natural and unstrained than usual (you may remember some of the glaring falsities of mood in *Breakers Ahead* and in the Czecho-Slovakian *Reka*), and it is pleasant to note that John Garrick's Sunday clothes fit him just about as well as a fisherman's Sunday clothes would.

Good Cutting

The cutting is good. In the passage where the village at large has its first startled view of the new-fangled piece of fishing-boat machinery which the Lunnys are introducing, observe the transition from a shot of three fishermen, photographed against the background of the village street and watching, with mouths agape, as the strange apparatus is trundled past them—to the three men, seen now against the sky, watching the same piece of apparatus being tried out for the first time on the beach.

Their changing expressions, without words, give us a brief but fully adequate commentary on the general attitude towards the innovation—curiosity and hostility combined; and the sky-shot has a positive place in the



Notice how natural are the players in this scene from "*The Turn of the Tide*," April release. There is no false note. The man at the head of the barrow is Sam Livesey.

The Out-Door 'Real-Life' Film

Dramatizing Local Resources

action (instead of merely being put in for prettiness, as it so often is) for it indicates a change of locale directly necessary to the sequence of events.

Observe also the intercutting of shots of inanimate objects to denote a change in the weather. We are shown, among other things, the wind in the reeds on the cliff-top; a chimney smoking; washing swinging and bellying out on a line; a cottage window with the curtain blowing outwards; and—of course—a close view of a rough sea.

The Historical Novel

From certain aspects one would almost say that Dumas' novels had been written to be put on the screen: their concern with action, with romance, melodrama and spectacular intrigues has a recognizable affinity with the film-medium. But the length and the complication of his plots are another matter, and in the latest version of *The Three Musketeers* you will see these opposing elements in conflict. The arrestingly-handled sword displays and the dramatically-cut road chases (note particularly the one at the end, where the three Musketeers pursue and overtake the coach of Milady de Winter) are in the best screen-tradition; but the long, static, and lamely-directed stretches of dialogues are on the other side of the account.

A very common fault in construction, particularly frequent in adaptations from novels, and here exemplified, is the insertion of too much preliminary matter, balanced by an excessive speeding-up of the conclusion. The ending here is noticeably cramped (though it does not go up so completely in smoke as *The Thirty-nine Steps*

(Continued on next page)

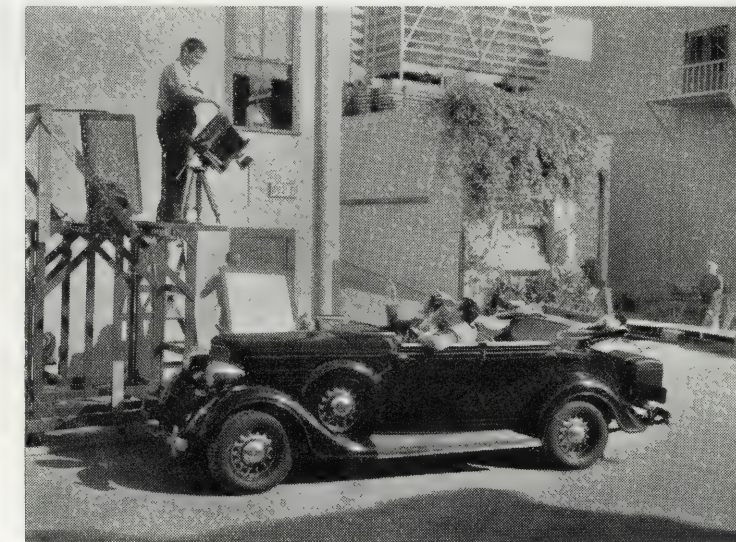
Technical Features of Some APRIL Releases

(Continued from previous page)

for instance), while the boring, and as a matter of cut out. In a film lasting an hour - and - a - half, even if it did not depend so clearly as this one on action, there is no room for a moment's superfluous detail; and the first shots should set the tone unmistakably, without preamble.

The musical film, *Thanks a Million*, is not a work of genius, but it is amusing of its type, and its improbabilities are slickly put over. It is interesting to see how many different shots the director succeeds in getting out of one scene, a scene which in itself

contains very little external movement. When Dick Powell is singing before a large audience, the camera does not stand still with him, but shifts from point to point: now in close-up, now in long-shot from just in front, now right at the back so as to give the whole hall, now so as to take in the orchestra but not the audience, now behind or at the side of the platform, now moving across to the



A scene from "*The Bride Comes Home*," featuring Claudette Colbert. Notice use of reflectors.

ties, sometimes approaching perilously close to straightforward "hokum" and you will be rightly contemptuous

of the lengthy love-passage in big close-up in which Fred MacMurray and Claudette Colbert—looking dead at the audience!—admire the stars. For all that, one ought not to ignore the subtleties of direction which make this cream-filled chocolate éclair so acceptable to the public.

The players are good—Robert Young has never been better—and the action is both circumstantial and quick-moving. The key of this opus is naturalism. To achieve such an air of naturalism without

dullness requires considerable skill, and an intimate attention to detail-work. It is the mark of a good director, in romantic comedy and melodrama especially, that he slices into the story a sufficient number of incidental touches to impart conviction to his theme, however artificial it may be in essence.

A.V.

Making Enlarged STILLS from 8mm. Film

(Continued from page 22)

in a fresh dish under a slow running tap for one hour, after which it should be removed and stood on edge to dry. When dry, clean the surfaces of the plate with a tuft of cotton wool dipped in methylated spirit. The plate is now ready for prints to be taken from it.

I do not think it necessary to give instructions here as to how to obtain prints from the plate, for, in the main they would be similar (gaslight prints) to those given for development, though it is not necessary to work in a dark room, and complete details are supplied with most brands of printing paper.

As regards the type of shot that reproduces best, there is no doubt at all that the close-up holds first place and this is especially true in the case of 8mm. enlargements. The photograph of a baby on page 21 is an enlargement from a close-up. This illustration was made by the method described. However, all classes of shot are reproducible if the quality of the original is good enough,

provided that in the case of long shots, you are prepared to make allowance for slight lack of definition. There are times when this lack of definition can be permitted where extreme sharpness is not required and it is the sum effect only that is important.

From America

A very interesting camera development is announced by Bausch & Lomb—a complete cine photographic apparatus which can be attached to any microscope for the production of microscopic movies. The principal part of this apparatus is a beam-splitter or observation eyepiece. The observation eyepiece enables the operator to keep the subject centred at all times and in focus, even while the picture is being made. This beam-splitter contains a 45 degree prism which is silvered, though unbacked. Part of the light is consequently reflected to the film and part transmitted through the eyepiece.

The Bausch & Lomb device, however, is

only practical to users of the Cine-Kodak Special. Owners of this camera and a microscope may, at very little additional cost, acquire an efficient cinematographic outfit. With this equipment new photographing fields are opened to the amateur cine photographer. Furthermore, the company states that by using Kodachrome film, natural colour microscopic movies can be taken of phenomena where colour is a distinctly identifying characteristic.

Tennis Lessons by Screen

The series of tennis films—in 16mm. with sound—featuring Fred Perry, supported by Dan Maskell and Bill Tilden, which clubs and schools can show on their own premises, are now of topical interest. Western Electric put this instructional series out through their Road Show Service—which provides complete equipment, services of operators and a programme of films, which can be selected from an extensive library, for a single inclusive fee. Their lists of worthwhile films are well worth getting. Address: Bush House, London.

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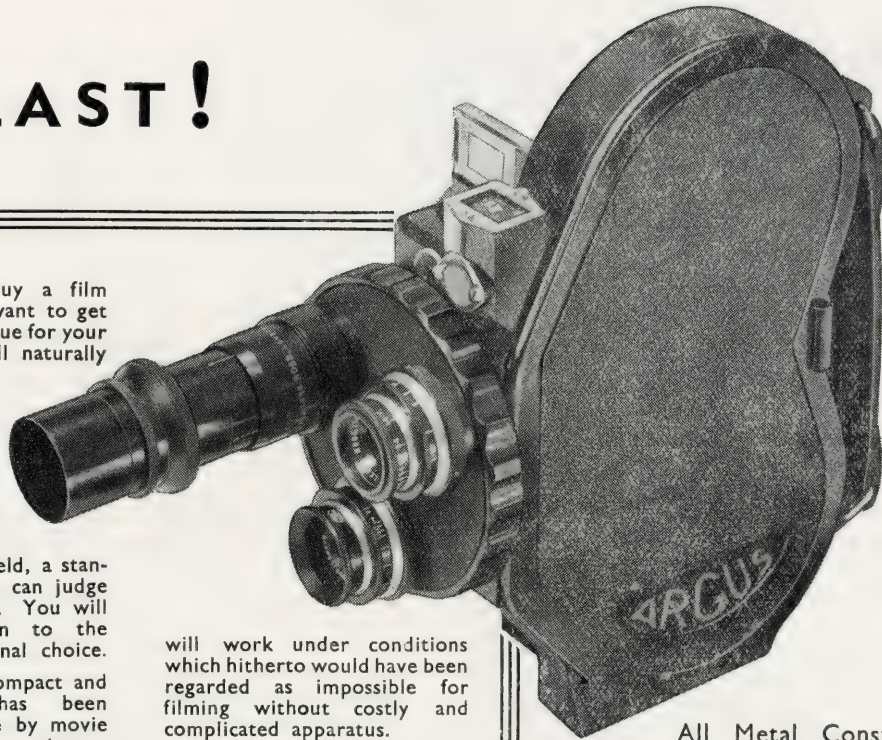
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Answering the Question :

MONTAGE is the art of choosing the position and length of each individual strip of film. Just as

the architect takes rough lumps of stone from the quarry and, having cut them to the shape required, builds his church ; so does the film director, by cutting and arranging his shots, build the tempo and the pattern of his film.

Montage, then, is truly an art, and is governed only by the most general of laws. Film editing, on the other hand, is merely the more or less mechanical process of joining up a list of shots in time sequence, for which only the most elementary knowledge of the principles of montage is required.

The film director should, of course, have in mind the ultimate form of the montage while directing each sequence ; he can then, and then only, see to it that the shot lengths will be correct in the final cut state, and that the photographic composition and lighting key will be such that adjacent shots will be correctly matched. These are the factors that make it possible for him to carry out the montage without being hindered by, for example, finding it impossible to cut the shots sufficiently

What IS Montage ?

H. A. V. BULLEID

*explains its meaning
and practical use in
the technique of film
construction*

short without losing part of the action. Further, with regard to the acted content of his shots, the director (and, strictly, the scenarist before him) should aim at such ideals as clear-cut narrative values, economy in presentation, general boldness of conception, originality of expression, and so on. Above all, he should make use of the detail shot, which is in many ways his biggest asset in the telling of his story.

The form of the montage to be used in a specific case naturally depends on the requirements of the story or document being filmed. The tempo chosen should be in harmony with the speed and the drama or comedy of the action. If the action is slow, for example, a lonely figure toiling home at sundown, then the shots should each last a long while on the screen. To slow the tempo still further, the shots can be mixed (by lap-dissolves, *not* wipes) instead of using the normal straight cut. This was excellently done in the opening sequence of Mamoullian's *We Live Again*. Another case in which the same treatment could be used is the opening of the scenario published last month, "*Song of Spring*."

Titles in a Montage Sequence

It should be noted that the montage scheme includes titles, so that a title lasting, say, one second, should not be placed between two shots lasting five seconds, because this causes a shattering of the tempo. If one is faced with a short descriptive title in a slow-moving sequence it is necessary to lengthen the shot of the title artificially, either by adding a phrase or, the better way, by superimposing it on a pictorial shot, in which case it can be held much longer. This is very frequently adopted in professional films.

Where the tempo has to be fast, short shots must be used. This simply means that the action has to be divided over a greater number of shots. Modern professional films seldom dare to carry this far enough, preferring to create the illusion of fast tempo falsely by wild music or dialogue coupled with wild action. It is a fact that the montage of scenes with very fast tempo is intricate, and, if it is wrongly carried out, a hideous jumble results. The finest example I have seen was in

The Blue Express by Ilya Trauberg, which may soon become available through the Kino Library.

There was a sequence wherein the express roared along to almost



Low angle, throwing emphasis on man rather than machine gives vivid impression of power and forcefulness.

Montage — with Special Application to the Scenic and Documentary Film

certain destruction, the points being set to turn it on to a buffer-stop. At the same time, efforts were being made to save it by reaching the control in time to overcome the officials. The director was faced with having to show the buffer-stop for long enough to make it clear that it was the danger point to the train's escape over the frontier, and yet a shot of the necessary length would have interrupted the violent rhythm of the sequence. Accordingly, he filmed the buffer-stop from several angles, and was able to show it for, say, five seconds without having any shot lasting more than about half a second, which was the cutting speed demanded by the montage scheme.

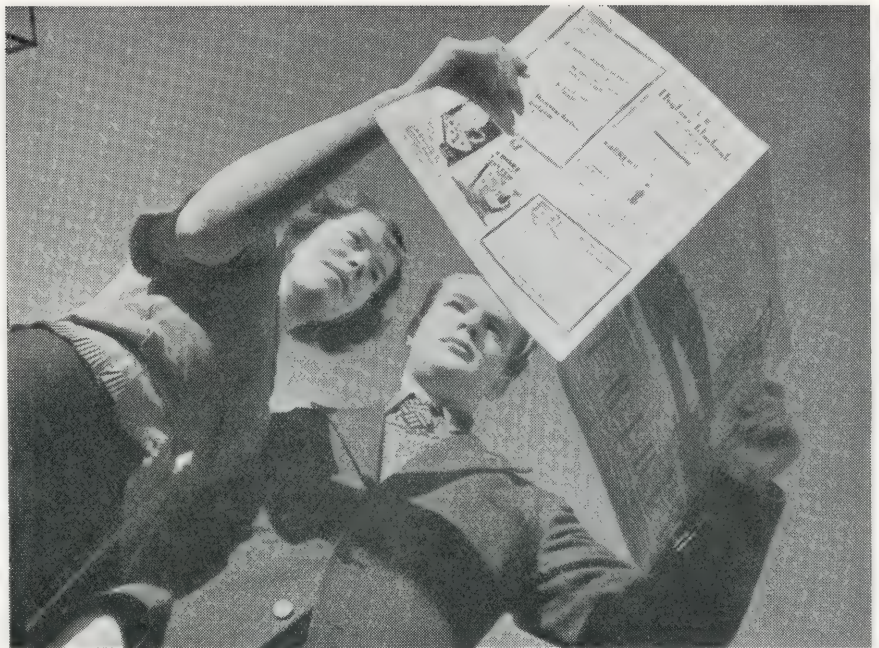
Having examined the fundamentals of the fast and the slow forms of montage, where short and long film strips respectively are used, it is necessary to consider more advanced cases. Firstly, the sudden moment of unexpected drama, such as an aeroplane crash. Here, it is permissible to change from a slow tempo to several suddenly shortened shots, thus giving a portrayal of sudden violence. Where this is not done, the result is insipid, as for example in *The Sacred Flame* where the whole tragedy of the air smash was shown in two shots, the effect being extremely unmoving in consequence.

Heightening Effect by Contrast

Another type of montage is the holding of the last shot of a piece of fast cutting, so as to heighten its effect by contrast. A scene showing a child running on to the road after a ball, and being run down, could well be cut as follows:

M.S. ball bounces sideways on to road. (20 frames).
CUT TO M.S. girl rushes on to road. (20 frames).
CUT TO L.S. car approaches. (16 frames).
CUT TO M.S. (pan) girl's feet rush on to road. (12 frames).
CUT TO M.S. (pan) car's back wheel skids—(12 frames).
CUT TO C.S. (pan)—to rest, with a jerk. (10 frames).
CUT TO C-M.S. the ball slowly rolls to rest in gutter. (72 frames). This last, slow shot, of the ball alone, throws back at the audience all the pathos of the accident.

A good example of this holding of one shot occurred in a recent well-directed film, Hitchcock's *The Thirty-nine Steps*. After the escape on the Forth Bridge, came a silhouette L.S. of the bridge, the shot being held for a long while, during which sound was used well to indicate the state of the chase. That this shot was not completely satisfactory was due to photographic reasons,



Angle of this shot is dictated not merely by desire to be "different" but to focus attention on the couple.

dealt with later. The principle was sound from the point of view of the montage.

Another case worth considering carefully is the use of the static shot in a sequence containing fast-moving shots, the montage being usually in a fast key, the shots being short and cut to approximately the same length. A superb example of this occurred in *The Testament of Dr. Mabuse*. The scene was near the beginning, showing the spy trying to escape from the coiners, the shots being:

M.S. (pan) the spy runs, stops suddenly in horror.
CUT TO L.S. three men stand dead still, ominously blocking his way.

CUT TO M.S. the spy turns and bolts headlong.

This is a case where the montage depends mostly on the content of the shots, and the contrast in the action depicted in them.

Such, then, are examples from a limitless field. Montage is a complex art; but it is well to remember that simple combinations of shot lengths usually yield finer and more clear-cut results than would a complicated mathematical assembly: a similar principle holds in architecture, where simple ratios in arches give the most pleasing effect.

Simple Montage for Scenics

It follows from consideration of examples of good and bad film construction that it is worth while to work out carefully the montage to be used in any film, no matter how short and simple. In view of natural drama abounding in nature at this time of the year, when most cameramen make some sort of a scenic or documentary film of the Spring, it is essential to pay special regard to montage to extract from the shots one may take, the full vitality and power that lie inherently within them. The problem varies, depending on whether or not the shots were planned as a film and made from a definite scenario.

For a planned film, the director should first visit the locations, then write the scenario from his previously

(Continued on page 56)

READERS' FILMS

CORNISH GRANITE AND BLACKPOOL ROCK.By H. O. ELGIE.
9.5 mm. About 130 ft.

'The entire absence of Blackpool Rock,' runs a sub-title, 'is due to the appetite of the Director, who consumed the only piece available.' The film is not distinguished with the lightness of touch which this sub-title might lead one to expect but there is a discernible attempt at construction. Continuity is achieved, however, mainly through sub-titles—not a good practice. The ideal film moves smoothly from sequence to sequence; the intrusion of too many words impedes that flow. Only by planning can you secure adequate continuity and admittedly it is difficult to plan a holiday film—at any rate on paper. But that is no excuse for haphazard filming.

Only the ardent cine enthusiast would want to make a detailed script when on holiday and make himself a nuisance to his friends by trying to mould the holiday to his script. It is not essential to put pencil to paper before you shoot your holiday film, but it is advisable to do so *after* each day's filming, for you may not find it easy to carry in your mind the shots you have taken. Writing them down will help to impress them on the memory. And it is necessary to remember them so

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that you can decide whether the scene or incident that attracts you the next day can be worked in with the material you already have. If it cannot, it is rarely worth taking.

To take an instance, let us assume that our 'bag' on the first day's shooting is: young son building sand castle, daughter bathing, the family picnicking on the sands, young son's visit to ice cream stall and father in his deck chair. We will assume, too, that you have taken a variety of shots for each sequence, sprinkled with close-ups—a close-up of the picnic hamper being unpacked, for example, a close-up of son's intent face as he builds his castle. If you have not taken a sufficient number of close shots, or if, say, the castle-building episode is taken in one long shot without any change of angle or variety of approach, then whatever you film later on you are going to have an almost impossible task to mould the various sequences into a coherent whole and nothing we can say will help you much.

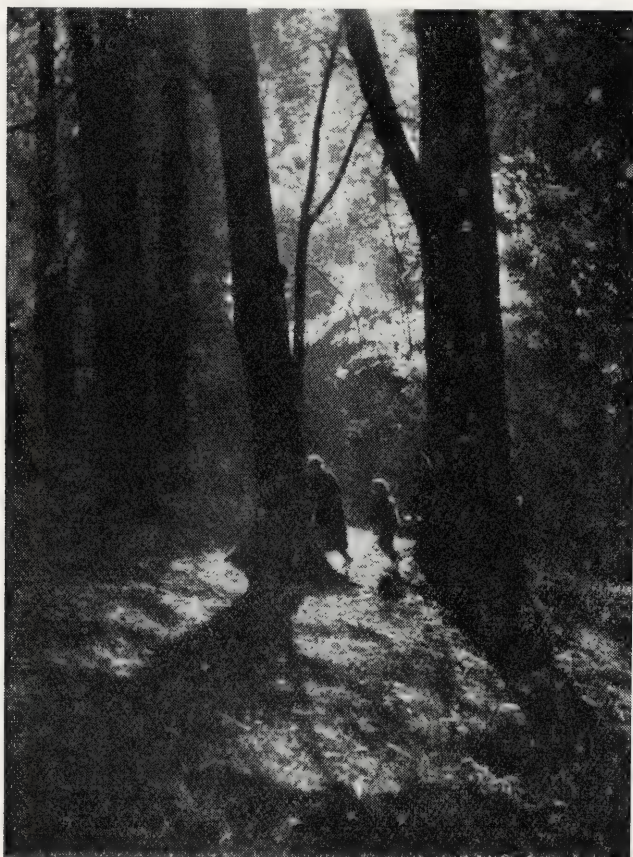
Linking Up Shots

Now the next day that fishing boat out at sea attracts you. Can you link it up somehow with the rough plan of the film you have got in your mind's eye? What about the shots you have already taken? Building a sandcastle? No. Daughter bathing? There is certainly a link in that daughter and boat are both in the water, but it is rather far-fetched. It would, however, do if we took one or two more sea shots from the shore, so that the field of vision was expanded until we get to the long shot of the fishing boat. We will bear it in mind.

The picnic. No. Ice-cream stall? No. Father in deck chair? Now that offers possibilities. If we take another shot of father and get him to look up, then the shot of the boat spliced next to it will give the impression that he is looking at the boat. On the whole this seems preferable. And so we go on. It is not, of course, suggested that you should religiously catechise yourself in this manner—it is enough if you have the general idea in your mind. But before you film at all you must have decided what sort of approach you are going to make to your holiday film, for it is of little use trying to achieve continuity if the various shots are taken without any purpose other than that they should be roughly related in some way.

The film must have a theme. You must decide whether you are going to feature the family, or the place, or the time; whether the film is to be in the form of a pictorial diary; whether for the sake of convenience you are going to compress a fortnight's holiday into one

Sunlight piercing foliage can produce delightful dappled patterns but careful attention to exposure is necessary. As to whether you expose for sunlight or shadow depends on the nature of the scene and the effect it is intended to convey—sombre or sparkling.



full day ; whether, in short, the holiday is to be regarded as the means to an end or the end in itself.

And all this boils down to : Think before you film !
Cornish Granite and Blackpool Rock opens well with big close-ups of a handbook of the Cornish Riviera, hands turning over the pages. The sub-title, "The Cutty Sark" would have been unnecessary with a slight re-arrangement of shots, because in this sequence we get a shot of the name of the boat on the bows. Had it come first, the sub-title could have been omitted, but since the sub-title is in, the shot is somewhat redundant. On the other hand, the author does use a sign post shot to begin the Land's End sequence. We are rather doubtful about the construction of this sequence, the sea gulls being given somewhat too much prominence ; a close shot of a gull is rather out of place, for instance. By concentrating on detail for a moment the wider impression, sea-swept Land's End, tends to be blurred. The gull shots earlier on in the picture are very good, but they are scarcely worth a sub-title all to themselves.

The night-lights of Blackpool sequence is effective. There is something to see—not just a black expanse relieved with a few pin pricks of light. This is the more creditable in that the author had to work under difficulties, the shots being taken in driving rain at half-speed (f/1.9) lens.

This is an interesting production without being particularly notable ; its chief merit is that it is workman-like and fairly restrained. A leader has been awarded.

THE RED KING. By REGENT A.F.S. 9.5mm.
One super reel.

In this film we have an admirable example of the dignity and usefulness to which the responsible cine society can attain while at the same time giving pleasurable and instructive employment to its members. It is one of the most worthwhile club films we have seen for some time ; it is a finished production. A significant 'credit' in one of the sub-titles indicates one of the reasons for its success. Acknowledgment is given to the research work of one of the members. The society has steeped itself in the period—that of William II. They have been quite meticulously careful to get the detail correct, realising that a false note might well precipitate the film into farce.

Possibly this careful attention to detail tends to cloud just a little the sweep of the drama. The film is not a complete unity ; it is episodic. At the same time the canvas is not crowded, a common fault in filmic reconstruction of a past age in which the director cannot safely leave too much for granted.

The film is built round the death of Rufus in the New Forest. Was Tyrrell's shot accidental ? The director neatly avoids a definite statement, leaving us in doubt. This is as it should be in a film that aims at giving an authentic reconstruction of the period, unvarnished by comment or opinion. In this lies the film's weakness. It brings the history book to life but one feels that that book is a school text book. Nevertheless, the film is very well done ; it holds the attention throughout.

Quick cutting makes the death scene



Broad sunlight might have given a hard, garish effect to this shot ; use of filter makes it more "ethereal" and subdued.

effective ; it all happens with such suddenness that one senses the shock. Impressive, too, is the scene in which the charcoal burner discovers the dead king and with bowed head pulls the crude wain on which he lays the body. This scene is a very long one, but not too long. One follows him as he first comes into the camera field until he disappears down the long lane. It is a sombre scene, admirably composed ; cinematically it is rather daring for it would have been so easy for it to have been a complete bore, but this long, low chord is pitched in the right key.

Some details of the technical side of the production (the society's first) might be of interest. It cost £10 1s. to make ; the total membership of the society is eleven and all of the members took part. The costumes, furniture and props (which are extraordinarily good, from the charcoal burner's rude hut with the humble occupants of which the king and his courtiers make sport, to the dresses of the extras) were all made by the members. Only the wigs and the horses were hired. The equipment was a Pathe de Luxe f/2.5 camera, P.S.P. stock, 10,000 watts lighting for interiors, composed of one main bank of 6,500 watts and three moulding lights of 500 watts each (all half-watt type) and four photofloods equivalent to about 500 watts each. Size of studio : twelve feet by fourteen feet. Stands for studio lights and titler were made by the society.

(Continued on next page)

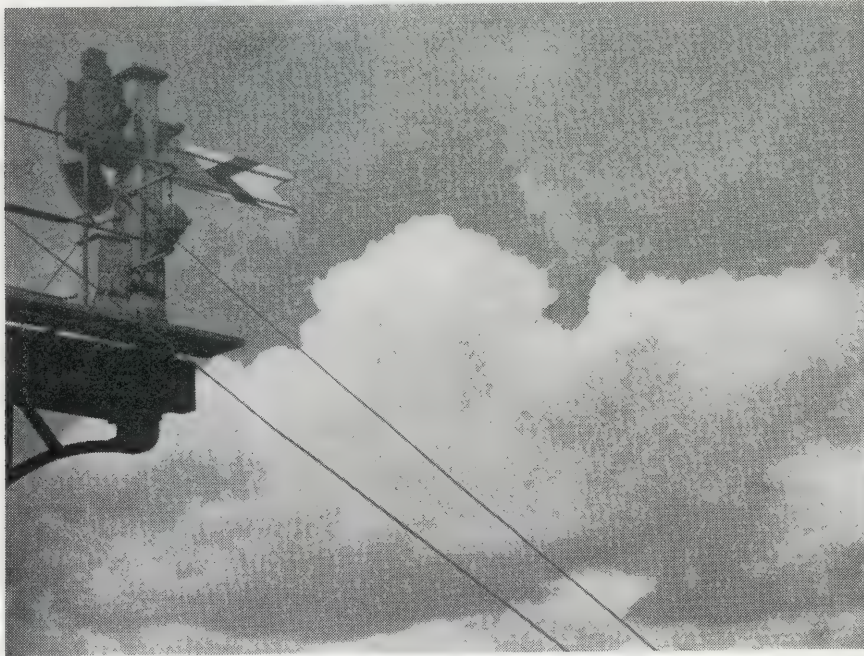
SUCCESSFUL MOVIE- MAKING MADE EASY

See Page 6

Some Notes on AMATEUR FILM TECHNIQUE

(Continued from
previous page)

£10 among 11 people over 9 weeks, and something worthwhile to show for it all . . . Who says that amateur movie-making is expensive? Much of the credit for this production goes to the producer, Mr. W. A. Hibberd, leading light of the society. Editing and continuity are good, there is a pleasing use of close shots; the titles are well done, although the backgrounds are rather too light and in the credits there is a tendency to over-exposure; the acting is competent. A Leader has been awarded. We suggest the society arranges to show the film to schools as well as amateur clubs.



BY WHOSE HAND? By CATFORD FILM PLAYERS. 16mm. 2 reels.

This film lacks conviction because the protagonists in the drama act quite out of keeping with their characters. If the film fails it is not so much through faulty technique as through lack of experience of people and affairs in the real drama of life. It is youthfully exuberant and illustrates the faults of youth—vividness and shallowness, gusto and, as Dr. Johnson put it, no bottom. Sober reflection would have prompted questions as to whether the various characters would have acted in such and such way.

The titles are very good. The main title approaches, but why does it recede? A *very quick* run up and back would have had a dynamic effect. The midshots of the characters, with their names super-imposed are excellent. The film opens with a long shot of the countryside; then come shots of corn being cut, sheaves being stacked, horse pulling wain, stacks being loaded into it. So far, so good. The locale of the story is established but the sequence is nevertheless in the nature of an interpolation because it does not lead

naturally and inevitably to the real beginning of the film, which is the arrival of four people to the 'ancestral home of the Marsdens.'

After the introductory sequence described above comes a sub-title; "The theme of this story is woven round the ancestral home of the Marsdens," followed by a shot of said home, then one of a car on a road, then four people getting out and shaking hands with a man on a horse. Smoother continuity would have been achieved by including a view of the house in long shot at the end of the 'countryside' sequence, then a closer view of the house, then, we suggest, a pan from it to an approaching car. The pan would be justified because it would begin and end with definite centres of interest and indicate the connection between house and car. The danger to avoid in panning is aimless movement; even if you are filming only scenery, begin with an object of interest, hold for a few seconds and pan to a second selected focal point, ending there and going neither forward nor back.

Unnecessary Sub-Title

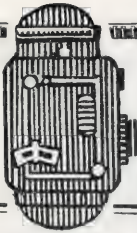
By the method suggested the sub-title would be unnecessary; even as it stands it is not essential, for as the plot unfolds it is quite obvious that the theme is indeed built round the Marsdens' home. Possibly it was inserted as a lead to would-be detectives in the audience, for the 'murder' is connected with the disposal of the house, but if this is the case, the point should have been discreetly stressed. Quite frankly, we cannot imagine anyone solving the mystery for the crime is quite illogical and there are no clues to guide us.

This picture will usefully serve as a title background for the journey part of your holiday film, to introduce a dramatic sequence in which the danger note has to be stressed, or as the main title for the film, "The Signal," the scenario of which by L. Du Garde Peach, appeared in the January issue.

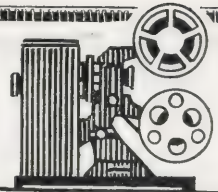
The man on the horse tells the carload of visitors that "My wife won't be long. She's delivering eggs." The mistress of this quite imposing ancestral home delivering eggs? The chatelaine in a sun bonnet and dressed like a humble cottager? There is muddled thinking here. It is revealed that the house is to be sold but there is no comment on this fact. In view of the denouement, the sorrow and desolation of the wife should have been established. And in order to confuse us in correct detective picture fashion, we have a foreigner staying there and a batch of people. As to why they are staying there it is perhaps not expedient to enquire.

In the evening we see the maid avidly and fearfully reading a shocker. It is quite a good character study but is very much over-acted and the psychology is wrong, for hearing footsteps coming down the stairs she picks up a poker, with an intent look of determination

(Continued on page 33)



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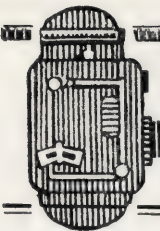
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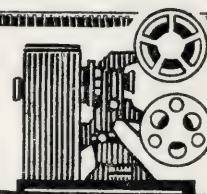
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but later she hides her head in her apron. To reconcile these totally opposed actions it would be necessary to show the gradual under-mining of her courage as the footsteps come slowly nearer.

The events leading up to the discovery of the body are quite farcical and we enumerate them not with any intention of pillorying the producers but in the hope that a recital of the faults will prevent their repetition in later productions. The village constable (it should be borne in mind that he is not a comic one) goes to the house with a telegram which he shows to the lady. The law does not take the public into its confidence to this extent. The telegram reads: 'Murder at Noon's farm. Better investigate!' The operative word is 'better.' At this juncture a girl very opportunely arrives and announces that she has discovered a corpse and the constable thereupon departs in quest of it. Thus what might have been a very dramatic sequence is merely rather foolish. We should have preferred to have seen the sequence done something like this:

Receiver being taken off hook (close shot); hand putting penny in slot; cut to medium shot of local police station; constable reclining at ease; he turns and looks to: close-up of telephone buzzer; the medium shot again, constable starts to rise; medium close-up of station telephone, hold for second or so then constable comes into picture and takes up receiver; close-up of him talking; cut to other speaker, close shot, his back to camera so that identity is not disclosed; cut to constable, he is listening—not speaking; sub-title:—"Murder—"; cut to constable, cut to other speaker; sub-title:—"at Noon's farm."

Cut to constable; he is asking for more information, shouts "Hallo! Hallo!" (no sub-title), depresses receiver hook; close-up of hands thumping hook; close-up of constable calling; another close-up of hands thumping hook; another close-up of constable calling; cut to medium shot of door of call box swinging to; hold on for short while to contrast with quick cutting that precedes it; cut to constable, his hand motionless on hook; he dials exchange (medium shot, not close-up. The audience must imagine that he is calling the exchange, for insistence on detail at this point would be fatal since it would hold up the swift action); quick wipe to a series of flashes, from different angles, of telegraph wires, cross-

CONSTRUCTING a DRAMATIC SEQUENCE

cut with medium close-ups of row of hands manipulating telephone switchboard (for notes on faking kitchen dresser to look like switchboard see *What Happened at the Gables* in the February issue of *Amateur Cine.*)

Quick Cutting

Pan down swiftly from telegraph wires to sign post: "Noon Farm"; trolley back quickly (film from back of car) enlarging camera field to show constable on bicycle quickly approaching; a series of quick shots showing him approaching house (you must definitely not follow the complete journey as to do so would retard the action and throw emphasis on non-essentials); close shot of his hand thumping on door of house; as door opens, film from elevated position, so that the lady of the house is made to appear diminutive, thus conveying in a marked manner how 'small' and scared she feels; cross cut with shots taken from low viewpoint of constable framing door, so that he appears disproportionately large and forbidding (illustrating how he appears to her).

He should then search the house and grounds for himself, quick cutting at first, slower as he meets with no success. He then bumps up against girl who is running away distractedly from scene of crime; at once the cutting is accelerated again as he questions her and forces her to take him to the spot.

By announcing the murder by telegram the producers have thrown away an opportunity for dramatic cinematic treatment. They have thought in words, not pictures. In any case, it is highly unlikely that the anonymous giver of information would go to the post office and write out such a highly sensational message if he wished to preserve his anonymity.

Now comes an interpolation, that, by concentrating emphasis on non-essentials, strikes a false note. In a quick moving

(Continued on next page)



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drama of this kind it is most necessary that all incidents extraneous to the logical development of the plot should be excluded.

The girl who has discovered the body and a young man staying at the house go for a car ride. We are shown the business of their starting off, the car on the road and their getting out when it stops in a country lane. We follow them as they walk along by a stream. They sit down by it. He asks her why she was agitated when constable questioned her. She tells him she was engaged to the dead man. Then they get up and go away. Just like that. In real life he may quite conceivably have taken her for a run with the object of questioning her but there is no place for all this in the film. In a film drama lasting from ten to twenty minutes anything not material to the action must be omitted or only *suggested*—and suggested only if this is necessary to preserve continuity.

Eventually, papa, looking for his pipe, comes across a packet of papers belonging to the dead man who was to have bought the house. Then mamma confesses. "It was only to save the old home, John. I never meant to kill him." She recapitulates the crime. The murdered man is walking along with his despatch case, stops very conveniently to take off his hat and wipe forehead, thus neatly exposing cranium for mamma's murderous onslaught with a brick (she had been trundling behind him with her basket of eggs). The actual murder is most unconvincing, the lady merely tapping the gentle-

(Continued from previous page)

man's head. The blow would scarcely have embarrassed a fly.

The attack could have been made much more convincing by quick cutting on significant angles, showing just enough to enable the audience to imagine the rest. Thus, the lady could have been walking along, her eyes downcast. Suddenly she stops. Close-up of her. Her eyes narrow. Close-up of hefty brick in her path. Cut back to previous close-up. She looks up and over to : man sitting on stile, mopping brow. Close-up of brick ; hold for one or two seconds; hand comes down and picks it up, weighs it. Quick tilt up to close-up of lady, surveying brick ; cut back to man on stile ; cut to previous close-up, she moves forwards towards camera so that partial black out effect is obtained ; at once cut on action to her wheeling round, approaching man, her back to camera ; cut to man ; back to woman

Building Up a "Quick-Fire" Sequence

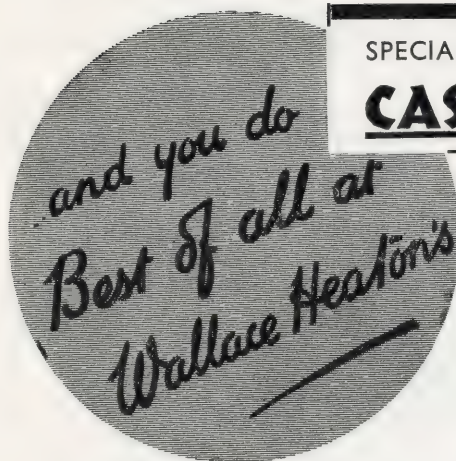
Close-up of part of her shoulder (back-view) suddenly hunched as she raises brick, but cut quickly so that brick is not seen to leave frame ; quick cut to close-up of man turning his head sharply ; cut to another angle, his head shoots up slightly, agonised expression on his face ; flash to woman's face ; back to close-up of man, his head lunging forward right at camera ; close-up of woman's face, a blur at first since it is out of focus, being too close to camera, and then hold as she very slowly moves back (remember you are showing only her face) her eyes dilated with horror and revulsion. Cut to brick by man's outstretched fingers.

Although a treatment such as this would be more dramatic we must confess that the spectacle of that quiet little lady felling somebody with a brick fills us with misgiving.

Anticlimax

As she confesses, the constable's hand is shown knocking at the door and here we really do get an element of suspense. He brings, however, glad tidings : "I'm pleased to inform you that Mr. Gray was not murdered. He died of heart failure." Sad anticlimax, this. The film ends with the assembled party waving farewell to the policeman. We feel that that officer of the law will never be marked down for promotion. Did it not occur to him that the heart failure would have been brought on by the blow ? However, the lady gets clean away with it and the final shot should have been a close-up of registering joy and relief. She could have looked round the old home she loves so well and the film fade out on a final close-up of her—or, more effective, a long shot of her alone, by the garden gate.

It is a pity the story is so poor, for the Catford Film Players have made a valiant attempt ; they have thrown red herrings across the trail in the approved manner, there is a pleasing variety of angles and some appreciation of cinematic technique. With a story more worthy of their talents they should do well. This story at least has the virtue that it moves and at times offers possibilities of striking treatment.



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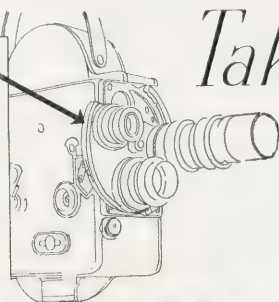
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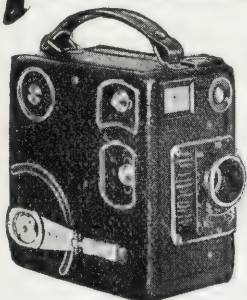
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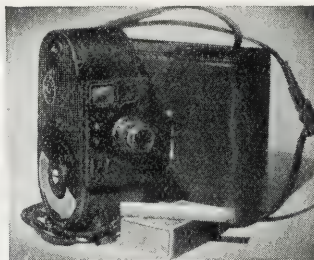
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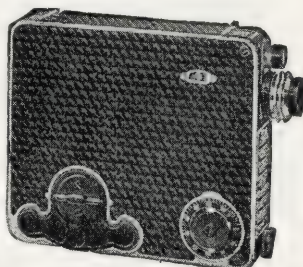
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ALL forms of film competitions, although eminently desirable as giving an incentive to effort and enabling the entrant to ascertain how his work compares with that of others, nevertheless put a premium, to a certain extent, on originality and enterprise. Unlike the professional film maker the amateur has not to work to box office standards; he films what he pleases, how he pleases and it is precisely this unfettered freedom that gives amateur cinematography its value and attraction.

However wide in scope the subject for a film competition may be, it nevertheless restricts the amateur's freedom of expression for the reason that he must conform to certain rules and either produce a film expressly for the competition or doctor an earlier production so that it may come within its scope. If the subject is not one that the entrant would choose for himself, if it is a subject with which he is not completely in sympathy, the resultant film cannot possibly be entirely successful.

Nevertheless, competitions are extremely useful in that they provide amateurs with the means of assessing the comparative value of their films. The question therefore arises: How can we best preserve that usefulness while at the same time removing the limitations that a set subject entails? We cannot supply a complete answer but offer a compromise that, we hope, will appeal to all amateur movie-makers.

We have decided to award ten handsome plaques, to be won outright, to the makers of the ten best films submitted to us during 1936. The films may be of any size, any length, any subject. They will be judged entirely on their merits. Send us your film in the usual way for review any time between now and December 31st, 1936. It will be returned to you in the usual way, but there will be no indication, other than the published review, of what your chances are of gaining one of the awards. Obviously, we cannot select the ten best films from those submitted to us, until we have seen *all* of them for the current year. Our critics will, of course, have taken notes of each film sent to them and during January, 1937, will make a list of the outstanding films they have seen throughout the year. We shall then request the makers of the twenty-five best to re-submit them for examination. If a film is not awarded a Leader it will be obvious that, as it stands, it will not be one of those from which the final selection is made. But in this case we hope that our criticisms will enable the maker to improve the film so that it does come up to the requisite standard.

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PREPARING *for the* CRUISE FILM

MANY readers will be going on a cruise for their holiday this year and inevitably they will take their cine cameras with them. Indeed, in some cases a cruise holiday will be chosen mainly because it offers excellent opportunities of securing novel and varied material. Even though you may not have decided where and when you are going, it is not too early now to make a rough plan for the film. The lack of continuity in so many films result from inadequate preparation beforehand.

One learns best from the virtues and mistakes of others and so we detail below the salient points of a few cruise films recently submitted to us for review by readers in the hope that our remarks will be of some assistance not only to the makers of the films, but to the amateur who proposes to go for a cruise this year.

Get Purser to Help

In the first place, see the purser as soon as you can. You will find him very willing to co-operate with you and provide you with facilities for filming. Shots which you might otherwise have difficulty in getting will be made possible with his assistance. If the film is to be limited to one reel, the introduction should be short. If the personal note is to be stressed—that is, if your fellow voyagers are featured at all prominently—strike the intimate note at once by showing a few shots of the embarkation.

If the film is to be less a personal production than a travelogue, limit the number of ship shots to a minimum, using them principally for continuity. In this case you could usefully open the film with the ship in mid-ocean, but this shot should be preceded by a long shot of another vessel, taken from your boat (no part of your boat being visible) so that the audience gets the impression that the ship they see in long shot is the one from which the later shots are taken. To open at once with deck shots would be too abrupt a beginning and tend to focus attention on the boat at the outset, which is what you wish to avoid.

Grand Canary (400ft., 9.5mm.) by Mr. J. H. Hudson, begins with a shot of baggage, close-up of a label, close shot of wheels of engine revolving as the train slowly moves out of the station, shots of the train, shot from the train of the track and then the liner at the quayside. The shot of the track is scarcely necessary in this context but it could profitably have been used cut into smaller lengths and cross cut with scenes from the train and in the train. As used here, as one comparatively lengthy shot,

Semi-silhouette and careful composition give imposing effect to what are in themselves quite ordinary subjects.

If you contemplate making a cruise film this year, it is not too early to settle the preliminary details. The criticisms of readers' films given below will help you with your rough plan.

By An 'Amateur Cine' Film Critic

it has very little meaning; it merely shows us what a track looks like from a moving train. A series of short flashes, so short that one has no time to analyse them, of the track would suggest speed and the progress of the journey. But the sequence in which such flashes were included would need to consist of short shots. The idea is to give an impression of the journey in as little footage as possible. To show it at any length would imperil the balance.

Summer Wonderland, by L. & D. Productions (16mm., 2 reels) opens with a well-ordered sequence showing embarkation and departure, the first shot being one of the side of the vessel, followed by one of the mast. The introduction is rather longer than in most cruise films submitted to us, but the length of the film justifies it. *Cruise News*, by D. L. Hunt (9.5mm., about 200ft.) begins with shots of ships at the quayside, followed by a number taken on board, but some are too short and inconsequential. One gets a glimpse here and a glimpse there—sailors working on something, but we cannot quite see what, a girl approaching the camera and smiling, a cat playing, a man lying prone on the deck. It is all too hurried and jumbled and to add to the

(Continued on next page)





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Preparing for the CRUISE FILM (Continued from previous page)

confusion, the exposures vary considerably. Seek out only the salient features—features expressive or typical of the boat or voyage or place. A cat playing by itself might be filmed anywhere. Had the passengers been playing with it, had it twined itself round the steward's legs or walked gingerly up and down as the boat rolled, a shot of it would have had its place.

The trouble is that all of these shots are unconnected. If the author needed to show the man and the girl he could have taken a shot of the man lying on the deck, the girl looking down at him. Follow that with a close-up of the girl looking down (which could be taken at any time) and you have a short connected sequence while at the same time getting a close up without recourse to filming the young lady merely smiling at the camera.

The boat shots proper in *Grand Canary* (which has been awarded a leader; the other films mentioned do not quite reach the required standard) are introduced with a sub-title, "Everything is spick and span for us in the morning," followed by shots of sailors cleaning the boat. Then come morning recreations, swimming in the tank, boat drill, quoits and shots of sun-bathers (these last shots being rather over-exposed). In *Summer Wonderland* (a film of the I.A.C. cruise last year) there is too much of the deck sports sequence. A sequence of the same length, vital and varied, would not have been too long; the impression of rather wearisome length is in this case due to the fact the number of games shown being played is very few and camera position is too infrequently changed.

Faulty Continuity

Drastic cutting would considerably vitalise this section. Parts of it which are marred by an unsteady camera should be cut in any case. The cut to this sequence from a shot of people in foreground looking out to sea is too abrupt. They are looking away from what is next shown to be the immediate centre of interest. There are better places for this shot in the film.

Both *Grand Canary* and *Cruise News* contain shots of Tangier. In the second there is a shot, taken from the ship, of native boats inshore, but moving rapidly away from us. Then comes a rather aimless pan round. This pan should be cut out and the sequence opened with the shot of the natives walking towards the camera. And when a person has left the frame, cut, unless there is a particular reason for not doing so.

The author of *Grand Canary* shows us some interesting glimpses of the native quarter, this sequence being separated from, but paradoxically enough, linked to the Madeira sequence by a sub-title, "Back on board we continue to enjoy ourselves," followed by shots of games and sunbathing. Mr. Hudson has a discerning eye for continuity, as witness the fact that he follows shots of vendors in boats and a boy diving with an aquatic sports sequence. But he has made the mistake of allowing affinity of action to conflict with time lapse. That shot of the native boatman and boy diver should have come before the shore shots.

(More Cruise Film notes next month)

'Controlling' LIGHTING

(Continued from page 12)

got the idea of it, the applications will suggest themselves on innumerable occasions, both on interiors and exteriors.

There is still one more illusion we can add to our stock-in-trade of tricks, and that is a pseudo-stereoscopic effect. You may have noticed that shots taken from a boat moving along a river, or a motor-car shot on a winding road, with well-wooded banks sloping down, very often appear to be stereoscopic. The most probable reason for this effect is parallax; that is, the apparent movement of one plane relative to another due to the change in the observer's position. In other words, you are deluded into imagining that you can see round the various planes. The illusion is heightened, I think you will find, when the various planes are not evenly illuminated—most probably there will also be a succession of trees bordering the banks which are in silhouette.

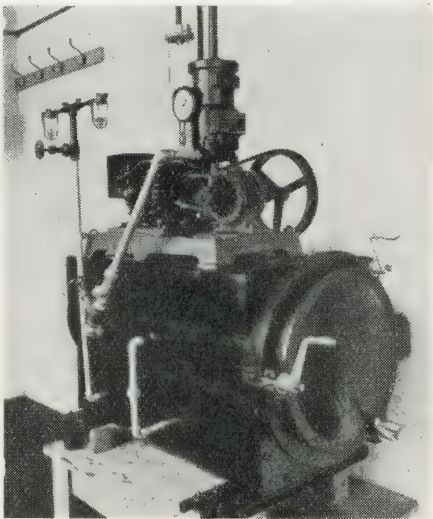
Heightening Dramatic Interest

Now we might apply this moving camera idea to our illustration. Only please do be sure that the movement is fairly slow and dead steady—a wobble on the camera will draw attention to the fact that there is a camera and destroy the whole effect. Suppose the camera moves the short distance of the length of the table from 'A' to 'B.' The shot will commence with an apparently empty scene, but as the camera moves across, the various planes will appear to move relative to one another and the figure previously hidden will be disclosed standing just to the right of the rounded arch. Suppose it was the bad character in a "thriller story" and immediately your dramatic interest is heightened by this simple device.

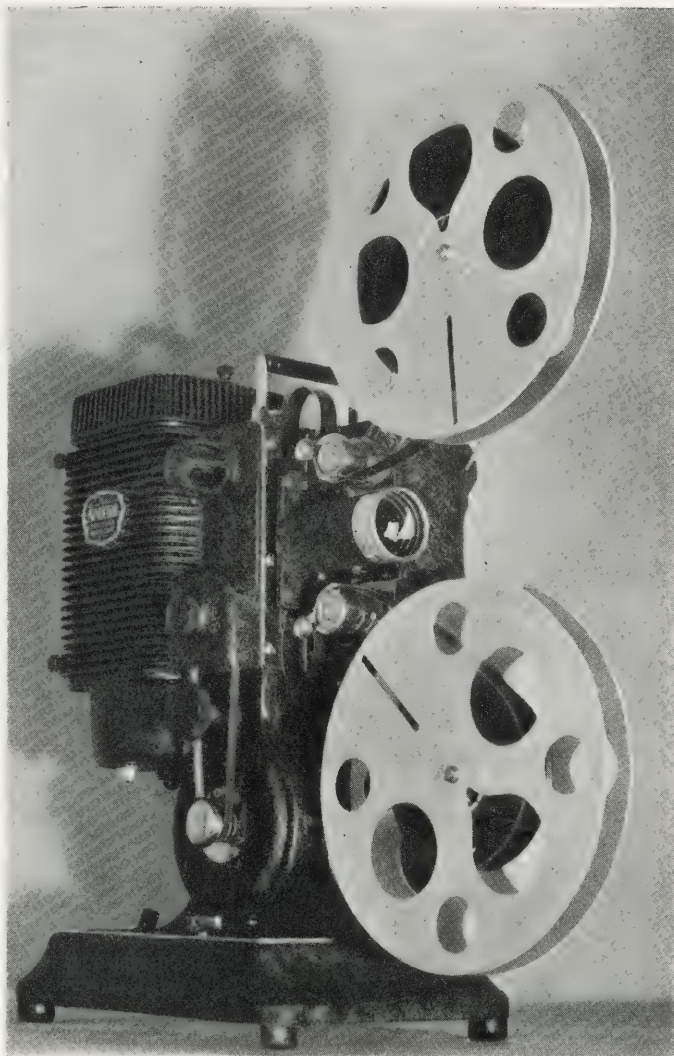
From all that I have said it will be obvious that there are no hard and fast rules about this selection of illumination—it is the principle of the whole idea that matters, and if I've managed to convey the basic scheme of things clearly you should be able to devise many variations of your own along these lines. Finally if you're stuck for foreground interest you can always 'cheat' some object just into the frame area; on an exterior if your shot is not possible from a place that includes some such interest, don't be afraid to

introduce some of your own. You can usually find a small branch or bunch of twigs and hold it so that it droops nicely into the frame and completes the composition. It's a very old dodge, but it still works!

This is the machine used for preserving films by the 'Peerless' Process, by which the film is made to withstand extremes of temperature, and is prevented from becoming scratched or brittle. (Photo by courtesy of Westminster Photographic Exchange, Ltd.)



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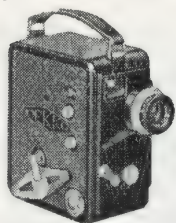
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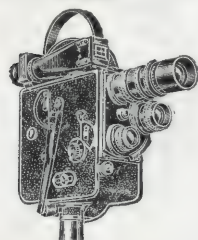
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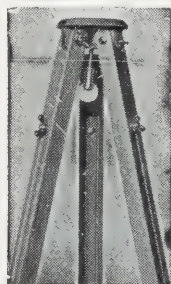
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GOOD CONTINUITY

(Continued from page 16)

second, American films make use of actors with whose features and mannerisms you are probably well acquainted long before any particular piece begins. The problem is much more conspicuous in a continental film, or in an English-speaking one made by a minor company, where you are not likely to be previously familiar with the personnel; and in such circumstances, if there are any weaknesses of construction or emphasis, you will very soon find yourself in a hopeless muddle, at a loss to determine who is who. Amateur films intended for more than a very narrow home-circle are in the same boat.

Too much emphasis, of course, is just as bad as too little, and a film becomes extremely dull when the director laboriously uses half-a-dozen shots to do the work that could be done by one (as *vide* several passages in *The Divine Spark*). But that one significant shot must have no shadow of ambiguity about it.

Continuity Devices best Avoided

On the whole, continuity devices, like the superimposition and the wipe, are best avoided. They are of value under certain limited conditions, but when one looks at the ordinary run of films, one finds them chiefly used to blur over awkward gaps in the action. Your links in continuity should be as neatly and securely made as the joins in a strip of celluloid which you have been cutting to shape. They should be such that, even if you pause to think deeply about them, they yet remain altogether convincing.

There is no mystery about good continuity. It does not call for the use of recondite technical tricks: all that it really requires is a thorough thinking-out of your subject, from every angle. The first necessity is that you should have something worth saying—the second, that you should say it as shortly, as simply, and as clearly as you can.

THE British Film Institute have just issued a Catalogue of British Medical Films prepared by the Medical Panel of the Institute. It incorporates information on existing medical films in this country from universities, medical schools, bodies interested in hygiene and public health and from lecturers and others who have made films for use in their own work.

Reference to the list of contents is sufficient to show that films have been made to assist instruction in many other branches of medicine besides that of surgery. In Part VII of the Catalogue, for instance, 13 special subjects are listed including anaesthetics, leprosy, neurology, plastic surgery and tropical diseases. In Part IV, Hygiene and Public Health, are listed films of the type in which amateur cine societies might usefully co-operate.

Full indices are included and particulars given of name of author, width of film, silent or sound, length, suitability, name and address of owner.

Supplements to the catalogue, which costs 1/-, will be issued from time to time and the Panel will therefore be glad to receive information of any future films of medical interest.

What's NEW in APPARATUS

EXPOSURE METER

Name: Tempiphot.

Makers or Agents: R. F. Hunter, Ltd., 'Celfix' House, 51, Gray's Inn Road, London, W.C.1.

Note.—This is a new version of a meter originally placed on the market by R. F. Hunter last year under the name 'Tempophot' and embodies some alterations and improvements in design.

Size: $3\frac{1}{4}" \times 2\frac{3}{4}" \times \frac{3}{4}"$.

Type: Photo-electric.

General Description: The case is of brown bakelite and on one side is a circular aperture disclosing the 'electric eye.' On the other face are the following:—

(a) A semi-circular scale bearing f numbers.

(b) A pair of twin pointers which move against this scale. These pointers are in the form of two flat plates and there is a window through the top one. Markings at the top and bottom of the window move against Scheiner and DIN speed figures on the bottom plate and the instrument is set to the correct speed figure of the material being used. The top plate also carries three pointers which move against the f number scale. These are distinguished by, respectively, a red dot, a black dot and a symbol representing the amplifier which will be referred to later.

(c) These pointers are coupled to a circular ring which can be seen through a window above the pointers. The ring carries

and IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed — judged solely on merit and from the standpoint of usefulness.

Tempiphot exposure meter reviewed here.



1:2.5 399

exposure times expressed in seconds and fractions of a second varying from 120 seconds down to $1/3000$ th of a second.

(d) This ring moves against a 'channel scale.'

(e) A needle actuated by the photo-electric cell passes over this 'channel scale.'

(f) Above these scales is a pointer which

can be placed either towards a red dot or towards a black dot on the instrument. In each case a correspondingly coloured indicator is used on the pointer which moves against the f numbers. The machine is simple in use. It is presented towards the subject facing slightly towards the ground. The needle moves over the 'channel scale' which leads upwards towards the exposure time ring. This ring is moved into the correct position by means of the twin pointers and from them the aperture can instantly be read.

The Amplifier: The amplifier is an additional photo-electric cell with two metal legs which are plugged into the top of the instrument. The amplifier is used in very bad lighting conditions such as darkened interiors. When using this amplifier the pointer marked by the symbol referred to above is used against the f number scale.

With the amplifier in position the meter can be used to indicate exposures as long as six minutes.

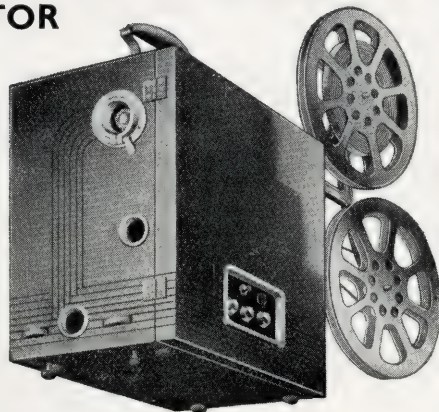
The makers claim that no other photo-electric meter is so capable of working in very low light conditions.

Price: The Tempiphot can be purchased without the amplifier at a cost of £3 15s. A soft leather zip fastener case for the instrument costs 5/-. The amplifier can be purchased as a separate unit at £1 17s. 6d. and the zip fastener case for this is 5/-.

(Continued on next page)

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(Continued from previous page)

General Remarks: The instrument is sturdily made and reasonable in size. We checked it against other standard exposure meters and found that it gave most satisfactory results. The Tempiphot is quite suitable for use with either still or cine cameras.

FILMO DOUBLE EIGHT CAMERA

In our issue dated September, 1935, we reviewed the then new Filmo Straight 8 camera. Now, Messrs. Bell & Howell have introduced a further model of the same camera which they call the Filmo Double 8, constructed to take standard Kodak double width 8mm. film. It is unnecessary to reiterate all those details which are the same on both models, and this review has therefore been limited to the points of difference. All additional data will be found by reference to the earlier review.

Name: Filmo Double Eight.

Makers or Agents: Bell & Howell Co., Ltd., 320, Regent Street, London, W.1.

Size of Film: 8mm. Takes standard double eight (16mm. width) Kodak film.

Weight with Lens: 1lb. 8ozs.

Overall Size: 5" x 4" x 1½".

Finish: Grey crackle enamel.

Type of Loading: 25 feet (effective) 16 mm. on daylight loading reels. Four minutes' running time.

Speeds: 8, 16, 24 and 32 pictures per second, and intermediates. (Reference to 8 p.p.s. was omitted from review of the Straight 8 camera, though both are the same in this respect).

Film Meter & Counter: Same geared type as that on the Straight 8, but graduated for 25 feet reels and normal length leaders.

Lens: As on Straight 8, T.T. & H. Mytal 12½mm. f/2.5 Anastigmat. The following new T.T. & H. lenses will be available almost at once: 1 inch f/2.7 in focussing mount, 1 inch f/1.5 and 1½ inch f/3.5. If lenses of greater focal length are required, Filmo 16mm. lenses may be adapted.

Carrying Case: Leather. Only one model is at present available over here and it holds the camera alone. Its size is 5¼" x 4¼" x 2". A further model with space for films, etc., will be available shortly.

Lens Cap: Red rubber lens cap is supplied as a part of the standard equipment.

Price: The Filmo Double 8 camera costs £22 10s., including carrying case.

Remarks: All the noteworthy features of the Straight 8 remain unchanged in this new model, despite the fact that the wider and heavier double eight reels are employed. This camera is a delight, both in use and appearance, and we can easily predict an enthusiastic welcome for it from the ranks of the 8mm. users.

Film Test. A film test of the Filmo Double 8 proves that this camera is equal, if not superior to any other 8mm. camera on the market both in operation as well as in appearance and mechanical design.

A roll of Kodak 8mm. film was exposed in the camera, using the exposure calculator on the camera side and all the shots taken were accurately exposed. In several cases we checked the calculated exposure with a photo electric meter and always found it to be correct to the nearest stop. From this it is apparent that for all ordinary daylight shots, the user will find it unnecessary to use any other guide than that on the camera.

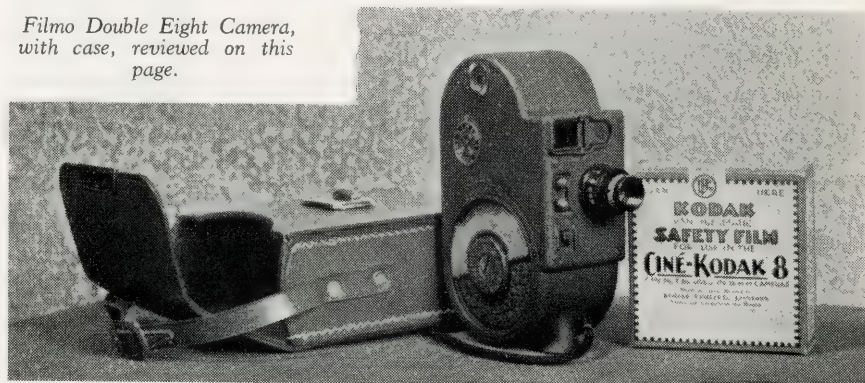
TEST REPORTS of

There are 90 possible combinations of subject and prevailing conditions allowed for on the calculator.

The depth of focus of the T.T. & H. lens was found to be great, whilst its flat field makes it possible to substitute other lenses without difficulty. The definition is excellent and the focus perfect to the frame edge. In use, the camera is the smoothest that the writer has ever employed, 8mm. or 16mm., which speaks highly for the makers when regard is had to its small size and (comparatively) low price. In operation the camera emits only a slight hum and is quite free from that internal throbbing found in some cases.

When the camera is held in the hand the

Filmo Double Eight Camera, with case, reviewed on this page.



resultant picture is extraordinarily steady, whilst when a tripod is used the picture is absolutely rock steady.

The maximum lens aperture (f/2.5) is adequate for a wide range of work by artificial light without excessive expenditure on lighting equipment and part of our test film taken by the aid of two Photofloods proved this satisfactory.

The minimum distance from camera to subject is approximately 4 feet (at full aperture), but, working at f/16, when lighting permits, it is possible to work as closely as 2 feet from the subject. For shorter distances a Portrait Attachment is necessary, and working at 1 foot with such an attachment, supplied by Messrs. Dallmeyer, excellently definite intimate close-ups are obtainable, the definition and focus being perfect. The attachment is also useful for titling as a conveniently sized 4¼" x 3¼" card can be used.

AMPRO PROJECTORS

Note:—Printed details have been forwarded to us of the above instrument, but we have not had first-hand opportunity of making tests of the points claimed. We hope to carry out first-hand tests with this instrument in the near future, when a further report will be provided.

Name: Ampro.

Makers or Agents: M. W. Dunscombe, Ltd., 5, St. Augustine's Parade, Bristol, 1.

Size of Film: 16mm.

Construction: Die casting finished in crackle enamel.

Carrying Case: Carrying case is included in the price.

Picture Size: Normal 2" lens gives picture 2' 6" wide at 12' throw.

Projection Lenses: 1½", 2" or 3" projection lenses are available. A choice of either 1½" or 2" lenses can be made at the time of purchase without alteration in the price of the instrument.

Focussing: By revolving the lens barrel a helix on which engages with the lens mount on the projector body.

Illumination: Models J, JS, JD are equipped with a 500 watt lamp. Models K, KS and KD with a 750 watt lamp. The Model S, which is the Ampro 16mm. Sound Equipment, is the KD model equipped with 750 watt lamp plus a special Ampro Sound

Head, Speaker, Amplifiers and Transformer. The lamps are of normal type.

Forced ventilation through a specially designed chamber (known as the Venturi tube) contained within the lamp house keeps the projector cool under all operated conditions. Illumination to the screen is direct via the condenser. The design of the light trapping of the lamp house appears to be good.

Drive: The drive is by means of a ball bearing electric motor of large capacity situated below the motion head and lamp house.

Supply Voltage Range: The machine runs on 110 volts supply. A transformer is also available for supply ranges from 200-250 volts.

Film Transit Mechanism: Feed and take-up belt are spring driven. Feed and take-up sprockets are all normal pattern and the gate has a spring pressure plate. The intermittent mechanism has a patented 'kick-back' device which lifts the claws from the film perforations before withdrawing at the end of the downwards movement. It is claimed that this reduces film wear. The machine works in reverse without lag of the frame-line of the picture. The design of the air-cooling system prevents the heat from reaching the gate and an ingenious 10.5 to 1 double-claw action combined with a split phase rotary shutter is claimed to give flickerless projection at all speeds combined with very high light efficiency.

Framing: Is accomplished by a knob above the gate.

Still Picture Device: A still picture clutch enables the projector to be stopped easily on any frame.

Latest Apparatus

Worthwhile
New Cine
Goods

Tilt: The whole upper part of the projector tilts on the base and is operated by a quick acting knob.

Controls: The lamp switch is at the left of the base. The motor switch, special control and forward and reverse controls are contained at the right side of the base.

Pilot Light: A pilot light is built into the top of the instrument at the right of the body.

Sound Equipment: The Ampro sound projector is designed for use on 110/115 volts A.C. mains. A transformer is necessary for other mains voltages. The basis of the sound instrument is the Ampro Model KD with single-claw and sound head designed for the S.M.P.E. standard 16mm. films. DIN films can be used by fitting a small prism to the front of the projection lens.

The amplifier is immediately below the projector which is attached to it by means of four screws. It consists of a 5-stage circuit covering a frequency range from 50 to 7,000 cycles (this is, of course, wider than can be obtained from 16mm. film itself).

A volume control and tone control are provided and all the sound controls are contained in one panel at the right of the instrument, which also bears a neon tube 'tell-tale.' A recessed socket and control knob are also provided to accommodate either a two-stage standard type microphone or gramophone pick-up. Projector and amplifier form one unit which can be trans-

ported in a case measuring 15" x 10 1/4" x 22 1/2" and which can also be used as a sound proof projector box for small rooms.

The speaker is carried in a separate case which also has space for extension cables and reels. Dimension: 15 3/4" x 9 1/4" x 22 1/2". The complete outfit in two cases can be carried by one person. The complete outfit includes one 400 ft. reel and one 1,000 ft. reel, cables, oiling can, instrument booklet and waterproof covers.

Prices: All prices include carrying case. Silent 500 watt series: Model J, £39 10s.; Model J.S., £42 10s.; Model JD, £45; 750 watt series:—Model K, £44 10s.; Model KS, £47; Model KD, £50.

Note:—Models J & K have standard projection lenses. Models JS and KS have super projection lenses and special condensers. Models JD and KD also have automatic pilot lights which are not provided on the other instruments. Model S, complete equipment, £165.

General Remarks: We hope to carry out first-hand tests with this instrument in the near future when a further report will be provided.

DEKKO PROJECTOR

Name: Dekko Motor-Driven Projector.

Makers: Cameras, Ltd., Slough, Bucks.

Film size: 9.5 mm.

Construction and Finish: Combined casting and pressing assembly, black and

crackle finish, with the exception of the ribbed cast aluminium finished lamphouse. Heavy ventilated base provides stability.

Overall size: 7 in. x 5 in. x 13 in. in height, without super-attachment.

Weight: 8 lb. 10 oz.

Picture size: 1 foot in width at a distance of 5 feet from the screen.

Focussing: Sliding lens mount.

Illumination: Either 50 volt 25 watt or 40 volt 15 watt lamp. Direct illumination system with reflector and condenser, of high efficiency. Tubular type lamp with generous allowance of space above filament. Re cooling—see under shutter.

Drive: An electric motor, small in size, of the universal type has been fitted to the side of the main assembly. It is rigidly bolted into place, and the wiring is effectively concealed. The power is passed to the mechanism via the shutter shaft with a spring belt. On a running test, the temperature rise in both the motor and the lamp may be considered normal. A knob control of a resistance in the base provides speed adjustment.

Film transit Mechanism: Claw type.

Shutter: Single blade type, which spins in between the lamp and the condenser. In this position it tends to reduce the amount of heat reaching the film gate, and also, as it is contained within the lamphouse, will tend to set up air circulation round the lamp and assist the cooling.

Price: Projector, complete with carrying case, £5 5s. od. Super reel attachment, 15/- extra. It should also be noted that earlier models may be converted to this motor drive for £2 5s. 6d.

General Remarks: The projector is

(Continued on next page)

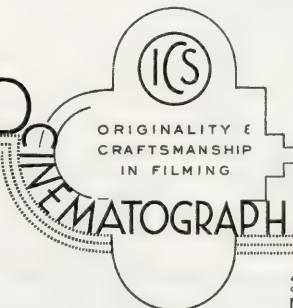
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Latest APPARATUS

(Continued from previous page)

sturdy and its low centre of gravity, as previously mentioned, provides good stability; it is also quiet in operation. The motor speed control is smooth and allows of large variation. Although simple in design and without a large number of refinements, it should make particular appeal to the beginner in cinematography who wants a simple robust machine of this type at a price which must be considered extremely reasonable.

CAMERA CASE

Makers or Agents: Heathcote, Radford Road, Nottingham.

Type: For Dekko, Miller or Pathe Luxe cameras.

Size: 9½ in. by 6¼ in. by 4½ in.

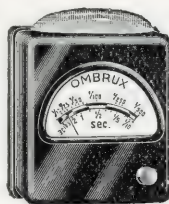
Price: £1 1s. od.

Remarks: This handsome leather case is a very sensible and worthwhile addition to the camera accessory range. Its size is such that it can be quite comfortably carried, but its chief advantage is that in addition to the camera it will take an exposure meter, ten chargers and spare lens. The cases are available in both tan and black. Good value for money.

BLENDUX AND OMBRUX— REDUCED PRICES

Messrs. J. H. Dallmeyer, Ltd., of 31,

Mortimer Street, Oxford Street, London, announce that the price of the famous Blendux and Ombrox photo-electric exposure meters has been reduced to 67/6.



No alteration whatsoever has taken place in the construction or quality, the reduction having been made possible by the great world-wide demand for these instruments. Other reductions are: improved Dallmeyer optical titling bench outfit reduced to £5 5s.,

monocular view finder, reduced to £2 5s., and matched finders, £1 per pair.

New apparatus just announced is: Model 25 Victor Animatophone, price 100 guineas, Craig rewinds with extensions taking 1,600 ft. reel, £3 3s., and Craig sound on film splicer, 16 mm., £3 3s. The new 1936 General Catalogue, well worth having, is now available. Write, or call and see the new demonstration theatre, recently re-built. We regret that in our review of the Victor Model 21 projector last month, the illumination was inadvertently stated as being 1,000 watts. It is 750 watts.

SCREEN MATERIAL

We are informed by Messrs. J. Denton, Ltd., Low Fell, Gateshead, that they can now supply silver cloth 12 feet by 12 feet,

in one piece, without seams. The screens and screen materials made by this firm have an enviable reputation.

GEVAERT BOOKLETS

Messrs. Gevaert have just issued two very useful booklets, "Camera Please!" and "The Reversal Processing of Gevaert Cine Films." The first should be in the possession of every amateur, presenting as it does, useful, practical advice, in condensed form, on film making. Subjects dealt with are: What to film, how to film (care of camera, loading it and some worthwhile information on exposures), composition, length of scenes, shots in artificial light, and helpful data. This handbook is one for which a charge might well be made, yet it can be obtained free.

The booklet on processing consists of succinctly expressed notes on the procedure, together with the necessary formulae. This, too, is gratis. Write for them both, mentioning *Amateur Cine*, to Messrs. Gevaert, Ltd., 115, Walmer Road, North Kensington, London, W. 10.

Messrs. Soho, Ltd., 3, Soho Square, London, W.1, announce that they have appointed Mr. Maurice Van der Velde to represent them in Scotland, Ireland and the north of England.

We learn from the Camera Company, 320, Vauxhall Bridge Road, London, S.W.1, that they are now able to supply any cine or photographic apparatus on very advantageous hire purchase terms. Payments can be spread over any period from nine to twenty-four months.

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With the Bolex this difficulty has been solved by improved gate design, giving exceptionally brilliant pictures **pin sharp from edge to edge of the screen.**

The standard 500-w. lamp is interchangeable with a 250-w. lamp (the latter costing only 21/-), the 250-w. lamp giving a screen intensity of 110 lumens with a three-bladed shutter. The 500-w. lamp gives really big pictures and also gets the best results from under-exposed films.

And remember—there's no speculation about buying a Bolex, because it has already proved its worth by years of satisfactory service in the hands of critical users.

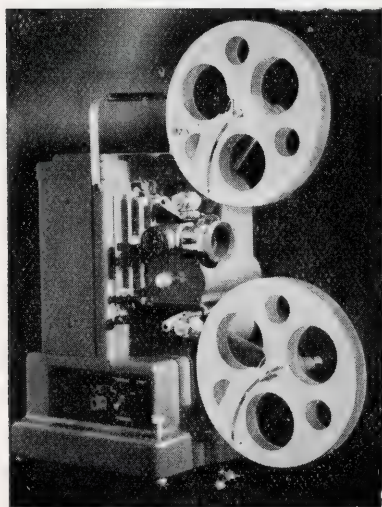
G.3 Projector, with accessories, fitted 2-in. lens and 500-watt lamp **£60**

Hugo Meyer special eccentric f/20-mm. lens for projection of 8-mm. film **£4**

Model G.916 for projecting 9.5 and 16-mm. films. Price, with Dallmeyer 2-in. lens and 500-watt lamp **£47**

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What the SOCIETIES are Doing

Aristos Photoplay Productions

Hon. Sec.: Miss V. Cresswell, "St. Nicholas," 60, Constance Road, Whitton, Nr. Twickenham, Middlesex. Third annual show on March 21st will include premieres of the following: *A Studio Scrapbook* (200 ft.), showing how a film play is made; *The Family* (200 ft.) awarded *Amateur Cine* leader; *Fresh Cockles*, a film of the cockling industry of Leigh-on-Sea (200 ft.) and *Night Adventure* (400 ft.), the society's super. It is described as a "weird nightmare." Directors of the above productions are, respectively, L. G. Cresswell, B. Attwell, N. Chapman (responsible for the whole of the film, an individual effort) and V. Trytel.

Balham A.C.S.

Hon. Sec.: L. H. Daniel, 44, Hemberton Road, Stockwell, S.W.9. Society regrets resignation from secretaryship of T. H. A. Pyke, who will, however, remain with club as president. Good progress is being made with the two films now in production. A successful, well-attended talkie show was given by member F. Sandell on Feb. 23rd.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. At annual general meeting on February 25th the president, Alderman Healey, thanked club for work that had gone to the making of *Greater Beckenham*, Beckenham Charter Celebrations

Reports for the May issue of "Amateur Cine World" should reach us not later than March 27th.

Committee's film, hoped that appreciation and praise that had been accorded it would be some recompense for the slowing down of the Society's normal output, due to film claiming services of society's technicians during best photographic months of the year.

Balance sheet showed surplus of £11 3s. 8d. General subscription fee has been increased, but production fee is reduced. Special reductions will be made in certain cases, as when both husband and wife belong to the society. Regular meeting nights are, for time being, Tuesdays and Thursdays, but use of studios, dark-room or theatre is available to members at any time.

Required: original stories suitable for filming; lady members for acting. Forthcoming events: March 24th, films from Blackheath F.C.—*Scum*, *Street Player*, *May I Come In?* April 17th, visit from Wimbledon C.C., who will supply programme of films. April 21st, C.P.R. film, *Ship-Shape* and Bognor Regis F.S. films. Address of new headquarters: 7, Victoria Buildings, Beckenham Road, Near Barnmead Road.

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, London, S.E.3. Work in new

studio is now in full swing and several interesting evenings have been held. New lighting equipment (home-made) is working well and several exposure, lighting and make-up tests have been carried out. Shooting on production No. 6, from scenario by club member, should have begun by now. Projection evenings: last Wednesday in month at studio, 2, Banchory Road, Blackheath; visitors welcomed.

Bognor Regis F.S.

Hon. Sec.: D. Ritchie, "Dalkeith," Albert Road, Bognor Regis. Production No. 4 is well in hand and rushes are proving satisfactory; dancing troupe and speciality dancers are rehearsing hard. As soon as film is complete second annual public show will be held. Two and a half hours' programme will include news-reel, *Where Was George?* and *The Haunted House* (cartoon).

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. Members visited Huddersfield C.C. on Feb. 28th and hope for return visit on March 23rd. I.A.C. prize-winning films will be shown at Church House, Bradford, on March 17th (note change of date). Admission is free; tickets may be obtained from local cine dealers or members. The Circle thanks Metro-Vick, Stockport and London A.F.C. for loan of films.

(Continued on next page)

8

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Catholic F.S.

Hon. Sec.: Miss J. O'Sullivan, London Office: 36, Gt. Smith Street, Westminster, S.W.1. Object of this society is to use the medium of the film to teach Catholic doctrine, supplementing the work of the Catholic Truth Society, with which it works in close co-operation. The C.F.S. comprises four units: production, projection, mime and cartoon and holds regular classes. Public film display is given at Millicent Fawcett Hall, Westminster, each month, when programme includes lecture by well-known authorities on subjects of interest to Catholics and to amateur cinematographers generally.

At February display, Miss Marjorie Lockett, of G.-B. Instructional, lectured on New Developments in the Educational Film; the chairman, Rev. Ferdinand Valentine, O.P., lectured on "The Sacrifice of the Mass" in March. Projection unit takes out programmes of films at least twice weekly to clubs, schools, etc. The charge of two guineas includes all apparatus. Income thus obtained goes to the making of Catholic films, which are available for hiring through the C.T.S. Library, to which the Catholic F.S. contributed 12 films in 1935. There is always room for new members. Full particulars from hon. sec., also tickets, 1/- each, for next public display of films at Millicent Fawcett Hall on April 1st, at 8.

Falcon Films

Hon. Sec.: D. R. Watson, 57, Lansdowne Road, Bournemouth. Two hour programme of films ranging from comedy to drama was given on February 2nd at 1174, Christchurch Road, Boscombe East. Two

CLUB REPORTS

(Continued from previous page)

projectors, loaned by members (the society's projectors being under repair) were used and musical accompaniment provided. Work on club production is being held up through lack of lady members. All interested should write at once to the hon. sec.

Finchley A.C.S.

Hon. Sec.: Miss T. Burrough, 64, Avondale Avenue, North Finchley, N.12. "Sprocket" (H. Walden) gave exhibition of useful and ingenious gadgets on January 13th. Messrs. Keep and Binyon lectured on stop action cinematography on January 20th, illustrating their remarks with remarkable array of apparatus and films. A programme of G.P.O. films was given on January 27th, films from Teeside C.C. on February 3rd. On February 10th there was a lecture by G. H. Sewell on Dufaycolor. Messrs. Bromley and Freeman, of London A.F.C., gave a talk, with films, on cartoon work, on February 17th.

Harrow Camera Club—Cine Section

Cine Sec.: G. A. Ross, 64, Cecil Avenue, Wembley. An interesting lecture on home processing, supplemented with demonstrations, was given by Mr. P. W. Harris on February 11th. A demonstration of Kodachrome was given by Kodak Ltd., on March 10th. All amateurs in the district will be welcomed, either as visitors or prospective members.

Harrow & Pinner C.S.

Hon. Sec.: T. S. Lutas, 25, Westmorland Road, Harrow. Several new members were welcomed last month. Projection evenings of members' films have been held and on February 24th there was a lecture (illustrated with lantern slides) on colour filters by Ilford Ltd., followed by a screening of a 16mm. film of the company's processing station. A film made by Mr. Howe and two with synchronised S.O.D. running commentary by Mr. Jeffress were later projected. It is hoped to hold an exhibition in early April to which the public will be admitted. New members will be welcome.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston. Well attended annual general meeting on February 11th revealed very satisfactory financial position and progress well up to expectations. Officers were re-elected *en bloc*. Committee at once commenced work on a more ambitious programme for next 12 months; studio work was handed round and improvements in this direction are to be handled immediately. The club has purchased equipment for loan to members not having their own. Loan of gramophone record apparatus brings club's ambition to make complete talkie appreciably nearer.

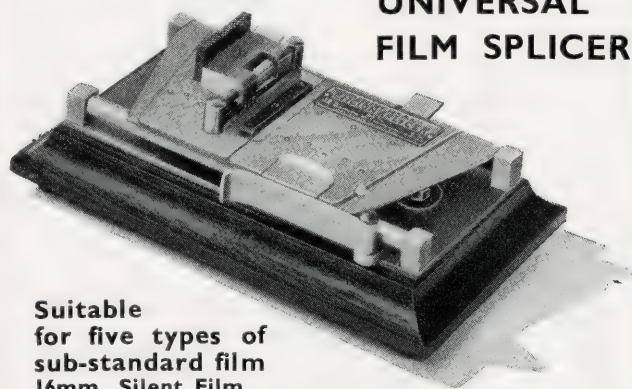
Special projection night was held on March 8th, over 60 people, excluding members, attending. Programme of amateur films lasted about 3½ hours. Landlord and benefactor, A. Hancock, has offered large loft as dark-room. This will accommodate 12 people in comfort and in about a month

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club should be in position to begin processing all their productions. Morning filming will be ready for viewing the same afternoon. Special dryers for the film as well as power-driven frames for the actual processing are to be fitted. (This is not intended to be used for commercial purposes but to improve club work and teach every member to process his own films).

Hyde C.S.

Hon. Sec.: G. Wain, 91, Lodge Road, Hyde. This society has moved to new premises not far from the old studio, but more suitable from many points of view. New headquarters, with its central heating, offer more facilities for social events. Previous dance having shown a fair margin of profit, another was held on February 29th.

I.A.C.—Western Area

Hon. Sec.: E. Temple Robins, A.F.R.Ae.S. 98, Brynland Avenue, Bishopston, Bristol, 7. Seventh meeting of the winter session took place at above address (the Branch's temporary headquarters) on February 6th. Programme included Agfa colour films (one of the Royal funeral), *Moods of Nature* (I.A.C. prize-winning film) and films taken by Dr. J. Courtney MacWatters, M.B.E., M.R.C.S., L.R.C.P. Another meeting took place at residence of Dr. Howie Burnett on February 20th.

J.P.I. Cinema League of Chicago

3500, West Douglas Boulevard, Chicago, Illinois, U.S.A. This organisation enters its third successful season with third major

CLUB REPORTS

(Continued from previous page)

production, tentatively entitled *Murder in the Playhouse*. It centres round the beautiful theatre in the Jewish People's Institute, Chicago, which is headquarters, laboratory and meeting place of the Chicago J.P.I. Story and scenario about murder of slave-driving stage director, is original brain child of Edwin Brooks, League sponsor. Various dramatic groups of the Institute will supply acting talent.

Cameramen are experimenting with special film of American manufacture, Super Pellex, advertised as world's fastest film, but results are not yet to hand. The League wishes to correspond with other groups abroad: address hon. sec., L. Brooks, 1528, South Harding Avenue, Chicago, Illinois, U.S.A.

Kenton A.C.S.

Hon. Sec.: N. Byer, 263, Kenton Road, Kenton, Middlesex. Mr. Chard, of Cinecraft Supplies, Ltd., gave interesting lecture on titling on February 5th, demonstrating methods of obtaining effects and then screening film showing results obtained. On February 19th Mr. Jeffress showed *Rome Express* on his 16mm. S.O.F. projector and *Lake Windermere*, film with synchronised commentary. Amateur cinematographers in the district are invited to apply to the hon. sec. for details of membership and forthcoming events.

Kingston Cine Club

Hon. Sec.: Captain S. V. Davidson, 8, Claremont Gardens, Surbiton, Surrey. This

club held its seventh meeting on February 26th, when I.A.C. 1935 prize-winning films were shown. Membership is growing steadily and many more members are anticipated by time work is started on first production, now receiving attention.

At next meeting there is to be a lecture on, and demonstration of, make-up. G. H. Sewell, F.A.C.I., has accepted vice-presidency.

Ledbury A.C.S.

Hon. Sec.: Miss M. E. Todd, Langford House, Bank Crescent, Ledbury, Herefordshire. Formed in June, 1935, this society now numbers about 25 members. First feature production, *Ledbury Daze*, pictorial record of town and surrounding districts, with subsidiary story by W. Lucy and E. Williams, and the first edition of *Local Events*, have been completed. Both were included in first public show on Feb. 12, which was accorded very enthusiastic reception. Next production is to be a comedy thriller. Society work on 9.5mm. reversal and use a Pathe Lux camera; president, the Rev. Father A. E. F. Goatman, loans Bolex G.916 for projection. Subscription 10/6 and 2d. per week to help cover cost of film stock.

London A.F.C.

Miss M. Jasper, Elizabeth House, 99, Cambridge Street, London, S.W.1. The 16mm. unit has decided to build up a further series of documentary films, it being considered that better progress can thus be made than by copying the professional. It is rumoured that various ladies of the club have decided to take over the 9.5mm. unit and make a film entirely by themselves. The club would.

(Continued on next page)

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welcome new members working on 9.5mm. "to combat the extra strong swing of 16mm. at present prevailing."

"It is with interest," they write, "that we report news of a fellow member in Burma. He writes: 'Although so many miles away I always follow the activities of the L.A.F.C. by the reports published in *Amateur Cine*.' Through this number of *Amateur Cine* we send him greetings and trust the film he mentions he is making will be worthy of an *Amateur Cine* leader."

Matlock C.C.

Hon. Sec.: D. E. Richards, Bank House, Matlock. Meeting on Jan. 29 opened with reading of "Whither the Amateur" from the B.I.C. Journal, followed by projection of film made by S. W. J. Griffiths, a member. The secretary then gave the first of our series of talks on cinematography, ending with a quick survey for beginners of procedure in making a film. Meeting closed with trailer of two Godiva Film Group productions to be shown at following meeting and *White Flame*. On Feb. 12 J. Major brought Dekko f/1.9 lens and photofloods; with these and two 500 watt lamps owned by another member the meeting was filmed. Mr. Major will process the 60ft. of Gevaert superpan himself and will screen the result next meeting. Godiva F.C.'s *April Showers* and "Rosengarten" were then shown.

Mayross C.C.

Hon. Sec.: S. G. Finch, 60, Dalling Road, Ravenscourt Park, London, W.6. New large premises have been placed at the club's disposal for use as studio. Lighting equipment has been considerably added to and by the time this report appears work should have commenced on a new production—a comedy. The nature film section, which is also making good headway and has held many interesting projection meetings during the winter months, have installed a much larger screen. They are busy collecting material

for a new film—will, indeed, probably have commenced shooting by now. There is room for a few more members in each section.

Montreal Amateur Movie Club

H. D. Marwood, 6th Floor, Aldred Building, Montreal. Exhibition of gadgets was held at monthly meeting at Windsor

What the Societies Are Doing

(Continued from previous page)

Hotel on Feb. 10 and Roy Tash, of Association Screen News, spoke on "Some Experiences in the Camera News World." New feature, bi-monthly projection of films for discussion, was inaugurated on Jan. 31 in home of member W. Downs. Among films shown were: *Another Day*, by L. Thatcher and *Hiawatha*, by A. Moorhouse, both loaned by the Toronto Amateur Movie Club. Mr. Downs screened several of his own "Syrup Symphony" films and a Christmas film. Rehearsals for new club production have begun. Several new members have joined and position of club is described as very satisfactory indeed.

Nottingham A.C.S.

Hon. Sec.: G. F. Houfton, Windyridge, Barrack Lane, Nottingham. Very successful public show in aid of the Nottingham General Hospital Pay-Bed Block was given on Feb. 13. More than 220 people attended and over £20 will be given to the charity as a result. Programmes consisted of members' films and the society's latest production *House Party* (16mm.), work on which has occupied the last three months. Musical

and effects records were reproduced through an amplifier and speaker loaned by Marshalls, of Nottingham. Mr. Marshall is, incidentally, a member of the society. Two Bolex G.916 projectors were used with a throw of nearly 80ft. on an 8ft. 6in. screen. The pictures were brilliantly lit, many people commenting on this fact. Success of show the more encouraging in view of fact that it was the first to be held on large scale.

Extensive summer programme includes outings and provides for production of films on 8mm., 9.5mm. and 16mm. One 8mm. film, *A Motoring We Will Go*, has been completed. It is described as a delightful comedy and "the quality goes to show what can be done on 8mm." There are 30 active members and new members are being enrolled.

Oldham C.S.

Hon. Sec.: W. Rothwell Heywood, 75, Queen's Road, Oldham. The society's new projection theatre was opened by Councillor J. Berry on Feb. 4. 50 members and guests saw screening of 9.5mm. and 16mm. library films, to accompaniment provided by twin turntables, on Bolex machine loaned by Chairman. A film from the Manchester F.S. was also included. Shooting on the society's first production will begin as soon as sets have been completed. It is a short sketch, *Suicide*, and although entire production takes place indoors, it is intended to erect sets outside and use artificial light only to augment daylight for purposes of dramatic effect. New members welcome.

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 54, Hyde Park Road, Southsea, Hants. Scenario based on "What Happened at the Gables," published in the February issue of *Amateur Cine*, is now in preparation. As most of the shots are interior ones, lighting equipment is being constructed. Film will be on 16mm. stock. 8mm. films of India were shown by Mr. Snook on Feb. 6. A 300ft. film taken by club members of his wedding was shown by Mr. Worley on Feb. 13. Six reels lent by G.P.O. Film Library formed film demonstration, "Still Waters," on Feb. 20. Films shown included *Canada's Fisheries*, *Salmon Fishing in British Columbia*, *The Conquering of the Forest* and *King of the White Waters*. There are a few vacancies for new members interested in acting and the technical side.

Scottish Educational Film Association—Experimental Group of Glasgow Branch

Miss E. McGinley, 129, Bath Street, Glasgow. Members are at present engaged on cartoon work which they hope to have completed before outdoor shooting season begins. A cartoon of the nursery rhyme, "Jack and Jill," is being made for infant classes. Mr. McKay, of R. Ballantine, gave enlightening talk on exposure meters, demonstrating with latest types, on Feb. 21. Some instructional films recently produced by members were projected and discussed.

Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton, Surrey. Work is proceeding on two productions, *All Correct* being well



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towards completion. Regular weekly meetings on Wednesdays at club headquarters, Phoenix Garage, Sutton, continue, many interesting films having been projected. Anyone is always welcome at these meetings which begin at 8.15. G. H. Sewell lectured on Dufaycolor on Feb. 26. On March 3 members attended film show at his private cinema on invitation of A. E. S. Curtis. On the following day I.A.C. 1935 prize-winning films were shown at club headquarters.

Toronto Amateur Movie Club

We have received a copy of bright bulletin, "Shots and Angles," describing activities of this club; editor: G. A. Downey, 79, St. Clair Avenue E., Toronto. From it we learn that meetings are to be held twice a month instead of once a month as formerly, one of them being devoted to camera work of some kind. "We feel that some of our members would like to do some practical work themselves instead of merely looking at and listening to the experiences of others." Production of a club film is contemplated and "while we do not expect Hollywood to be unduly jealous of our efforts, at least we hope to get some experience and a whole lot of fun."

Films by V. Middleton, P. Fowler (who is now living in England) and T. Mace were recently shown. Screening and judging of Christmas films took place on Feb. 12 and a talk on his experiences in taking news photographs given by Lou Turofsky, "Man of a Million Stories." Meeting on Feb. 26 was devoted to technical demonstrations.

We like the amusing "Quiz-Me" section in the bulletin. Here is a typical question and answer: "What lens opening shall I use in photographing a man on a racing motor-cycle? Answer: Please repeat question giving details as to make of motor-cycle and size of rider's shoes."

Upminster & District C.C.

Hon. Sec.: Miss L. Smith, 12, Bridge Avenue, Upminster. Shooting has started on a new production, the story of the club, which will serve as an advertisement film for the club's many public shows. Monthly projection meetings are to be given at the studio. Admission free, but tickets must be obtained to ensure there is no overcrowding. These can be had from D. Vaughan, 590, Green Lanes, Goodmayes.

Venture Cine Group

Hon. Sec.: C. Wooding, "Eylewood," Croham Manor Road, Croydon. This society was formed in April, 1935, and completed a film during the summer. Headquarters have now been established at 125, Mitcham Lane, S.W.16. Lighting equipment is being installed. With experience gained from last year's film, which received a successful premiere on Feb. 27, a scenario, provisionally titled *Crisis*, has been written by a member of the group and it is hoped to commence filming on 9.5mm. stock shortly. Anyone living in the district who is genuinely interested will be welcome and should apply to the hon. sec.

West Essex F.S.

Hon. Sec.: Mrs. F. Stevens, 191, Plaistow Road, E.13. A. L. Watson, secretary since inauguration of club two and a half years ago, has resigned, having entered the cinema

trade. Three members, Messrs. Still, Stevens and Reed are to devote the whole of their energies to production and hope to form nucleus of technical group which is to meet apart from the usual Sunday meetings. The first of these meetings was held on Feb. 14. Miss Chapman's *Daydream* is in preparation. Excellent facilities for shooting

Two Souls to God and Pathe film concluded the meeting. Members attended opening of Blackheath F.C.'s studio and cinema on Feb. 5.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Shooting has

commenced, under direction of W. R. Weedon, of production No. 14, provisionally entitled *Unknown Motive*. As film will only run to about 300 ft., members are considering a further production which will incorporate some exteriors. I.A.C. 1935 prize-winning films were shown at the Lecture Hall, Lingfield Road, on Feb. 29. A library of books appertaining to

cinematography has been started, all the best known works being available for a modest annual subscription. Nearly thirty-six first-class books are already listed in the catalogue.

A party of members recently visited the Elstree studios of the British & Dominions Film Corporation and saw the final shots on a production which was being directed by Adrian Brunel, president of the club. Some recent interesting evenings have

(Continued on page 52)



Enlargement from prize-winning 16mm. film by E. J. Martin in our "Family Film" Competition.

interiors for it have been offered by Mr. and Mrs. Stevens.

At February meeting arranged by Mrs. Gladwell, "News of the Month" proved witty and amusing. Miss Curry and Miss Chapman debated on the future of colour and Miss Nicholson, editor of "Film Art," spoke on the Russian cinema. S. Reed's

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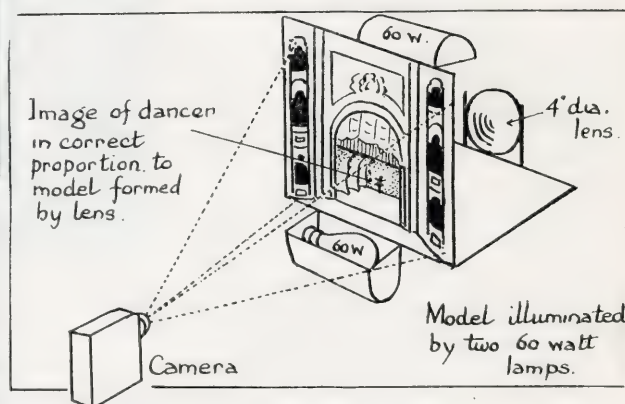
Clever MODEL WORK by Amateur Cine Society

Left: the girl on the stage is real flesh and blood, but the theatre is a model. The article and drawings explain how this effect was achieved. It has been carried out by the West Middlesex A.C.C. for their film, "Fame."

Allen, "was carried out by painting white spots on a sheet of black paper and photographed at a height of about five feet with the camera almost at ground level, to convey the impression of great height. The 'flash' was effected by pinning another piece of black paper over the sign and photographing the blackness and the sign with the paper

AMATEUR CINE was intrigued to learn of the enterprise and ingenuity that has gone to the making of the West Middlesex A.C.C.'s latest production, *Fame*, and asked the hon. sec., Mr. Graham H. Allen, for a detailed account. It deals with a girl's rise to world fame as a ballerina (but only in her mother's dream) and the script called for ambitious scenes in theatres and opera houses. "A flashing theatre sign," writes Mr.

Right, and opposite page: how the trick work was accomplished. The scenario of the film is a combination of a number that were prepared and incorporates ideas from nearly every member of the society. It was decided not to hurry the production in any way, but, if necessary, to continue with it through the summer, ignoring a 'two-films-a-year' policy laid down.



CINE EXPOSURE CHART FOR APRIL

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos, parks, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black on white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; air-craft "taking off"; track motor racing; open scenes at race-courses, sports meetings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Weak sunlight or bright diffused	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Diffused or slightly cloudy	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9
Gloomy, or very dull	1.5	1.9	2.3	1.9	2.3	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6	4.5	5.6	7

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A Gevaert Ortho Rev. and Neg. Kodak Pan. Reversal (16mm. and 8mm.) Pathe R. O. F. and Negative Selo Ortho. Negative Vauxhall Selo 9.5mm.	Group B Agfa Ortho Reversal Agfa Pan Re- versal Agfa Pan Nega- tive	Group C Agfa Isopan Reversal Kodak Super- sensitive Pan Reversal Selo Hyper- sensitive Pan. Negative Gevaert Pan. Reversal Pathe P.S.P.
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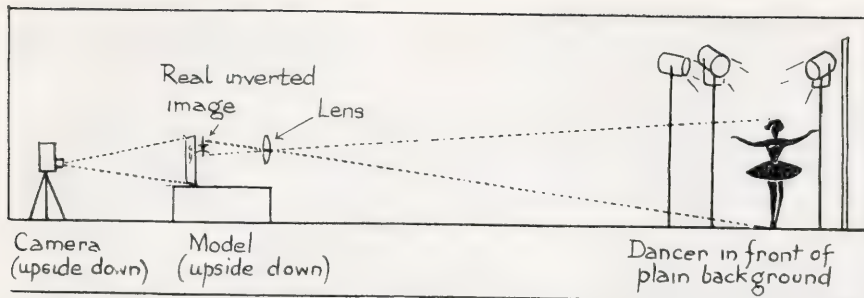
Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/4.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m. and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead

central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.



removed, alternately. The theatre interior showing audience comprised three rows of people, with a black backcloth sufficiently out of focus, to create 'depth.'

"The building of a theatre box presented obvious difficulties, bearing in mind the depth of the studio, etc., and as frequently happens in professional films, the solution was found in the construction of a model. The employment of this model was based on a lens, built into the rear of the model, the camera photographing the actress through the lens, which served the purpose of bringing her into correct proportion and creating the illusion that she was sitting in the box. A model on the same principle was used for all the actual stage scenes. Just how the effect was achieved is shown in the drawings. The lens incorporated in these models comprised one component from an ordinary 4in. lantern condenser. As this lens gave, of course, an inverted image the camera had to be used and the models constructed in an inverted position, as will be seen in the illustration.

"The shots depicting the orchestra pit,

etc., provided the club with many humorous episodes principally on account of the fact that members selected to fill the parts of musicians could none of them play any instrument whatever. But the director insisted on realistic attempts! The set was erected on a Sunday with the intention of shooting the following Tuesday, but during the intervening Monday the weather interfered, as a particularly heavy rainstorm flooded the basement studio.

No Re-takes

"With regard to production costs, the only expense has been for light consumption, film stock and studio rent. The lighting used throughout comprised of four 1,000 watt lamps in reflectors and were mounted approximately five feet from the sets. Generally speaking, a lens aperture of $f/2.8$ with Agfa Isopan gave perfect exposure, with a good depth of focus. No retakes have been found necessary as a result of faulty exposure or focussing. The club was perhaps fortunate in having the use of a Zeiss-Movikon."

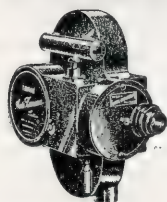
Radio Talk on Movie-Making

Dr. C. E. K. Mees, Kodak Director of Research, in his radio talk (mentioned in last month's issue) with Dr. Stafford Hatfield, the well-known scientist, described the crux of the invention of Kodachrome as "finding dyes that would stay at home." Recapitulating the process, he explained how all three images are developed together right through the film so that images of finely divided silver in the gelatine are obtained. The film is then reversed but the positive is re-developed in such a way that a blue-green dye image is formed along with the silver image.

Then the blue-green dye in the top two images is turned into magenta, without affecting the lowest layer and, finally, the magenta dye in the top layer only is turned into yellow. In short, three pictures are taken by three different colours of light and printed, one on top of the other, in colours complementary to the colours by which they were taken.

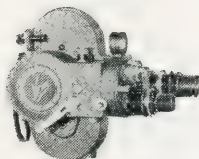
A bijou film theatre was recently opened by Mr. E. J. Taylor, J.P., at Messrs. F. G. Warner's, Ltd., the well-known west of England cine firm. It is situated right in the heart of Bristol (30, Baldwin Street, 1) and can be hired for private shows. The firm issues a useful free booklet detailing the many services they offer.

We have received from Messrs. Sands, Hunter & Co., Ltd., 37, Bedford Street, Strand, London, a useful eight-page catalogue of books on photography and cinematography. More than thirty books on movie-making are listed. The catalogue is, of course, free.



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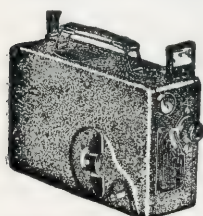
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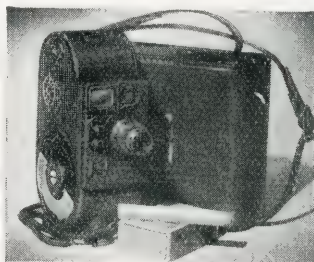
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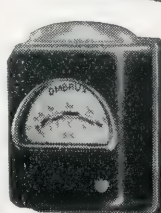
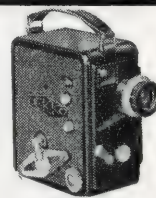
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Society Notes

(Continued from page 49)

included a talk on lighting by G. P. Kendall, B.Sc., a programme of 8mm. films, which included *Slum Clearance*, by J. Hesketh, and a general talk on cinematography by R. S. Beck, who screened some very fine scenics.

Whitehall C.S.

Hon. Sec.: O. Kordik, India Office, S.W.1. The society held its fourth annual exhibition at the King George V. Hall (G.P.O. Film Theatre), St. Martin's-le-Grand, on Feb. 27. Hall was filled to capacity and some 400 people were shown films made by individual members. These were: *Land of Shirts* (film of holiday in Germany), by J. Chear, A.R.P.S.; *Chez Nous in Thanet*, by F. Hunnisett; *Holiday in Devon* (R. A. Janes); *Our Village* (R. S. King); *Bubbles* (O. Kordik); *Many a Ship*, cartoon by J. F. Marshall, A.R.P.S.; *About Norfolk* (C. R. Stubbs); *The Cornish Pyramids*, by H. Walden (judged by Fred Pullin and Basil Wright to be the best film entered for the exhibition); *Pistyll Rhayader* (T. I. Williams); *Opening of Inland Revenue Sports Ground*, a society production and, as an extra, *Granton Trawler* (G.P.O. film). F. C. Baldwin and H. Sanson, of Agricola Gramophone Society, handled sound accompaniment in very efficient manner. Projectors and screen were loaned by Cinex, Ltd., the records by L. Farries.

Fred Pullin gave criticism of exhibition films at Agricola Gramophone Society's H.Q. on Mar. 10, this society again providing the musical accompaniment. A conference on film play production will be held at Somerset House (Coffee Room) on March 18, Ben Carlton, of Ace Movies, attending. Another G.P.O. evening at 21, Soho Square, is arranged for Mar. 25, when T. Baird, of the Unit, will preside. An informal meeting re summer shooting is scheduled for April 1 at the Coffee Room. A copy of the "Whitehall Cine Review," giving fuller particulars, may be obtained from the hon. sec.

Mr. G. W. Browett, of 20, Greenfield Street, Shrewsbury, is starting a cine society and would be glad to hear from interested readers.

THE "GEBESCOPE NEWS"

The publication of the first number of the "GeBescope News," just received, house organ of G.B. Equipments, Ltd., is a practical indication of the rapidity with which the home talkie movement is growing. The publication, a monthly, will be distributed within the G.B. organisation and to 400 dealers in GeBescope products throughout the country.

Welcome to Istead Cine Service, a new firm which has just opened a well-stocked showroom and cosy demonstration theatre at 4, Colonnade Passage, New Street, Birmingham. The business is under the direct control of Mr. J. Istead, who has had many years' experience of the cine trade.



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LETTERS TO THE EDITOR

Sir,—Having just emerged, by no means unscathed, from a session as programme secretary to a society that has its own productions to offer in exchange for those of other societies, I feel that it is time something was done for the protection of the bigger cine clubs against the petty annoyances caused by the peccadilloes of the self-styled 'societies' which form the bulk of amateur cine clubs and which are so unconstitutionally organised and so slackly managed that it is impossible to have satisfactory dealings with them.

The ephemeral nature of these bodies is now well-known to the older clubs and I imagine that most of the old hands are chary of arranging interchanges of programmes with many of the newcomers whose names continue to swell the lists of the monthly reports.

Establish a Standard?

Would it not be possible to establish a recognised standard, or series of standards, for our cine clubs, so that they could be grouped in much the same way as is done with football teams, for example? If this could be done, clubs would fall automatically into their appropriate categories and be segregated for purposes of competition and programme exchanges. Properly organised, this would lead to something in the nature of an annual club championship, decided by a series of competitions in much the same way as is done in other circles—golf or tennis, for examples.

I feel that if a move of this kind could be made by a really authoritative body—

B. J. Almanack Reviews Year's Progress

THE editorial section of this excellent annual follows traditional lines. The most outstanding contribution among the articles is that of Mr. A. J. Dalladay, who discourses on "Subject Contrast and Gradation," while among the other articles that hardy veteran, M. E. A. Salt, shows in his notes on "Photographic Shutters" that his hand has by no means lost its cunning.

Mr. Dalladay shows a pleasant lack of respect for exposure meters as they are to-day, but the interest in his article to a cinematographer is the complete divergence of his methods of control from those used in the cinema. The film cameraman has, rightly or wrongly, been considered as the sole judge of what the picture should be like on the screen, so that contrast must be corrected by him (if this should be necessary) before exposure. Mr. Dalladay suggests that development should be altered for each exposure so that a standard image contrast is obtained in the negative.

The divergence between the two points of view is clearly due to the fact that whereas an ordinary photographer usually processes his own plates, the film cameraman would be overwhelmed with the work. Because of this, processing in the cinema has sunk to the level of a standardised process, so far as negative work is concerned. With reversal film the grading of subject contrast before exposure is even more urgent, since no processing standards whatever exist.

While there can be no doubt of the excellence of Mr. Dalladay's suggestions, it

Another 'STORM Over the CINE CLUBS'?

Note :—The Editor does not necessarily endorse the opinions of his correspondents, but is glad to offer an open forum for the expression of readers' views.

possibly the I.A.C. or the B.F.I.—(or better still, by both) much would be done towards encouraging the really worthwhile clubs, at the same time giving a lead to the newcomers who, as things are at present, seem to be sadly in need of guidance in the matter of enjoying collective cinematography, to say nothing of conducting themselves sensibly in their dealings with other clubs.

I realise, of course, the Utopian nature of my suggestion, and the difficulties of putting it into operation and keeping it in operation. But unless something is done to organise the societies on a national basis, there will never be any stability in the club cinematography movement. Whether the amateur film societies and cine clubs are really important enough to warrant the trouble of saving them from themselves is another matter.

Ian S. Ross.
Meteor Film Producing Society, Glasgow.

CLUB FILM BOOKINGS

Sir,—I have been asked by my committee to write to you about the very unbusiness-like way in which some clubs regard their film bookings to other clubs. Since our first meeting of the winter session we have had

(Continued on next page)

seems doubtful whether they will be adopted by very many photographers, since the popularity of roll-film with more than one exposure per film makes his system of development grading difficult to apply.

The "Epitome of Progress" section of the book is not quite so long or informative as in previous issues, though the cinematographer can set against this the inclusion of technical details regarding commercial films' stocks of both standard and substandard types. (In this connection readers might note that by some error in making up the book the information about Selo films has been put among the colour processes on page 393).

The conversions to metric quantities of the formulae have been somewhat revised and the total weights of solutions reduced from 20 fluid oz. to 10 fluid oz. Doubtless the editors have their reasons for this reduction, but the disparity between the made-up volumes of the British and metric formulae is now greater than it was before. It is a little unfortunate, too, that the revision did not include the removal of a number of formulae relating to extinct (or very nearly extinct) processes such as self-toning paper in order that other interesting notes could have been included in the "Epitome of Progress." Perhaps the editors will be able to see their way to some such discretion when getting out the next edition.

These criticisms apart, the book still remains the best half-crown's worth of photographic information.

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TELEPHONE

MITCHAM 0827

films booked for six meetings; in three
cases we have been let down and in each
case there has been no letter for some days
after our meeting. Apart from the dis-
appointment it is not always possible to
obtain alternative programmes.

A. C. Whitehead (Hon. Sec.)
Bradford C.C.

A NORTHERN FEDERATION?

Sir,—May I put forward a suggestion in
your columns which might be advantageous
to the amateur cine movement in the North
of England? I have in mind the work done
for the amateur radio societies by the Man-
chester Association of Radio Societies.

Briefly, the scheme is as follows:—That
an association of amateur cine societies
should be formed with headquarters in
Manchester. Such a body would hold
monthly meetings to which each cine society
in the district would send representatives.
At these meetings the societies would get
into close touch one with another and be
able to work in closer co-operation, a scheme
of interchange of lecturers as well as an
interchange of films between societies could
be arranged to the mutual benefit of all and
a lessening of the work of harassed Hon.
Sec.'s.

Most of us up here cannot possibly avail
ourselves of the visits and lectures arranged
in London by the I.A.C., but such a body
as I have described might arrange facilities
for a large number of members from the
various societies to travel together to these
functions at a much less expense than
would be the case if fifteen or twenty from
one society were to arrange such a trip on
their own.

I, personally, would be glad to help in the
formation of such a body although I have
not the time to attempt very much on my
own. No doubt there are many snags in the
idea which I have overlooked. What do
Manchester Film Society say about such a
scheme? As the most thriving amateur
film society in the area I feel that the lead
should come from them in this respect and
I hope my suggestion will not seem im-
pertinent, coming as it does from the hon.
sec. of a very new society.

W. Rothwell Heywood,
Hon. Sec., Oldham Cine Society.

INTER-CLUB COMPETITIONS

Sir,—The splendid response by Mr.
Ludin, of the Brondesbury Cine Society, to my
recently published letter deserves encourage-
ment. We, of the L.A.F.C., therefore
accept his challenge on 9.5mm. and trust
other clubs will join with us. To further the
good work, we also issue a friendly challenge
to London clubs and societies.

If the suggestion of Mr. Ludin is accepted
—that the competitive films are shown in
November next, somewhere in the West
End and under the auspices of the *Amateur
Cine*—we will throw out a challenge to these
clubs for a film on 16mm.!

The ultimate idea of my original sug-
gestion is certainly bearing fruit and it is
with considerable interest that I await
further news. Perhaps you, sir, would care
to comment further on the scheme.

A. J. Bromley,
Chairman, London A.F.C.

If the competition is to be limited to two
societies, then the organisation of it would be

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1 Dekko F/2.5.	Good condition.	£ 5 0 0
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1 Ensign Kinecam F/2.6.	Good.	£ 12 10 0
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Kodak "C" Resistance Case, 2 Lenses.	£ 7 10 0
Case, 16mm. Cost £24 0 0, at	
Kodak "D" 300 watt. as new. 16mm.	£ 18 15 0
Cost £25 0 0 at	
Pathe S.O.F. Talkie, complete.	£ 32 10 0
Gebescope S.O.F. 16mm. Model "B"	
2 Speed. Cost £95 0 0, at	£ 78 0 0
Paillard S.O.D. Outfit, Less Projector.	£ 22 0 0
Cost £75 0 0, at	
200 B. 250 Watt. Pathescope 9.5mm.	£ 11 11 0
Cost £15 0 0, at	
200 B. 200 Watt. Resistance, 9.5mm.	£ 12 15 0
Cost £16 15 0, at	
3 Home Movies, S. Attachment, 9.5mm.	£ 4 15 0
Cost £9 11 0, at	
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Ensign 50 Watt., Resistance. Case.	£ 4 5 0
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best left to those societies, but if a sufficient
number of other clubs accept the challenge
"Amateur Cine" would be glad to take a
practical interest in the scheme.—EDITOR.

"200B WITHOUT FLICKER"

Sir,—As an appreciation of the article,
"200B Without Flicker," herewith a year's
subscription, as it would appear your journal
is well worth having. I have altered my
projector as instructed and can only say the
improved results are every bit as good as
the authors state and that all 200B owners
projecting on small screen should do
likewise. The result is worthwhile.

For information of would-be "adjusters,"
great care is necessary in driving out pin to
support spindle whilst tapping out pin.
In my case pin must have been driven in
with a sledge hammer. The shutter adjust-
ment must be carried out with very little
error as the slight backlash in the gearing is
apt to make things difficult.

The projecting portion of the apparatus,
to enable the "tapping out process" to be
effected, is easily removed without dis-
turbance by removing tilting locking
nut and spindle after detaching lamp house.
My first cardboard effort shutter, although a
trifle thick, was quite successful.

Every success to *Amateur Cine World*.
Bromley, Kent. L. R. Morris.

Sir,—May I take this opportunity to say
how very much I appreciate and value
Amateur Cine each month. When I em-
barked on the fascinating hobby of cinematog-
raphy last May I was more or less ignorant
of even its most elementary principles and
I do feel now that a good proportion of the
knowledge I have acquired since then has
been obtained from the pages of your journal.
This is not mere idle flattery on my part,
but a sincere expression of what I know to
be actual fact.
Leeds, 8.

H. O. Elgin.

ROYAL FUNERAL FILM

Behind the film of the Royal Funeral just
issued by Stedman's Cinematograph Labora-
tory, Ltd., of 30, Dewsbury Road, Leeds, 11,
lies an interesting story of careful planning.
As soon as details of the funeral route in
London were published, the plan of campaign
was decided on, one camera crew going to
London and the other to Windsor, taking
with them over 1,000 ft. of Gevært super-
pan. Although the actual shooting was done
by pre-arrangement, instructions were to take
everything possible and let the editor do the
cutting. As the procession came into view
the crowd at Windsor climbed the railings
of the churchyard, completely blocking the
view of one of Stedman's cameramen. Nothing
daunted, he climbed a tree and wedging
himself in, secured his shots with an Ensign
turret camera. Copies of the film in 9.5 mm.
and 16 mm. were sent out two days after the
event.

A very simple "King" trailer, in keeping
with the occasion, was issued at first, but the
new edition, now ready, is longer and more
elaborate. The firm intends to make other
films of general interest during the year, as
by taking them themselves, they are able to
release them sooner than would be the case
were they to wait for 35 mm. copies to reduce.

Owing to pressure on space we regret that we
have had to hold over "Running Commentary,"
but it will appear next month as usual.

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SALE. 900 watt super-spotlight with stand, 35/- . Trick titler, complete with lenses for any camera, 12/6. 9.5mm. Pathe Camera (motor), excellent condition, 35/- . Webb, 67, Amherst Road, Hastings.

WANTED. 16mm. Turret Camera. Sell Bolex Projector 9.5, 16mm., new, £19. "White Hell," "Blue Light," "Metropolis," 13/6 reel. 61, Woodland Way, Morden, Surrey.

KALEE 16mm. Projector, type NP 3. As good as new. £25 or near offer. A. Tyler, 1, William St., E.C.4. Central 7474.

Pathescope Supers for Sale, from 12/6; list stamp. March, Vicarage Road, Raunds, Wellingborough.

AND HAVE YOU also used the famous advertisement columns of the EXCHANGE & MART (2d. every Thursday)? In this popular 66-year-old journal you can buy and sell anything from a pin to a fire engine—including cine goods of all descriptions.

3d. 9.5mm. TITLES. New List, stamp. "Effects," Discount. Evans' Services, Dereham, Norfolk.

WANTED. Kodak 8mm. films, good condition. Wright, Kniveton, Ashbourne, Derbyshire.

ARE YOU INTERESTED in Home Talkies, Epoch M.C. Microphone and input transformer free from feed back dead silent background. Cost £5 5 0. £2 5 0 as new. B.T.H. Senior M.C. Speaker, 6v. field, on 2ft. x 1ft. solid mahogany baffle, with two matching transformers, £4 0 0. Cost £10 10 0. McFarlane, 15, Rotherfield Road, Enfield Wash, Middlesex.

WANTED. 3½in. Cooke Projection lens for Bell Howell. Cine Kodak Special with tripod. 6 Model "A" Kodalites old type with stands having nickel plated reflectors. Cash waiting. Istead, 4, Colonnade Passage, Birmingham.

PATHESCOPE DE LUXE 9.5mm. motocamera fitted with Meyer f/1.5 and Telephoto f/2.9 in lined leather case, also Metrophot photo electric meter. Listed at over £46. A Bargain, £18. Box 71, c/o "Amateur Cine World."

Private Collection of Pathe Supers for Sale, S. and S.B., excellent condition, from 7/6. Write for list. 55, Massingham Road, Wembley.

• The latest date for receiving small advertisements for insertion in the May issue of "Amateur Cine World" is **TUESDAY, MAR. 31**

What IS Montage?

(Continued from page 27)

decided treatment of the theme he has chosen, and finally, having awaited the sun's pleasure, carry out the shooting. He will then find no very particular difficulty in the montage. The shots are first assembled in their order as stated in the scenario, and, then, before joining any of them, they should be very carefully examined, for length, composition, photographic tone, and narrative value.

The lengths are adjusted in keeping with the rhythm to be established. There should be a good reason for the final length of every shot. There should be no sudden changes in shot lengths, except for some very good reason. Where a dramatic moment approaches, lengths may be allowed to decrease. Towards the ending, the reverse is often advisable. But each and every case requires special consideration and treatment.

Concerning Composition

From the aspect of composition, it is merely necessary to avoid having two adjacent shots whose compositions are such that either detracts from the other. Also one must be careful to avoid a shot the composition of which is such that interest is centred on any extraneous object. This is a cameraman's mistake, usually. Again, the photographic tone has to be considered. Sometimes a shot is so striking or so beautiful (or both) that it distracts an audience's attention and makes their minds wander. This was the fault with the Forth Bridge shot in *The Thirty-nine Steps*. It distracted one's attention from the story, people in the audience muttering "How lovely!" Though it breaks the director's heart, he should omit such shots. Finally, the narrative value of each shot has to be considered, and, if it is found to be redundant to the story or theme it should be omitted.

Exactly the same rules apply to titles as all other shots.

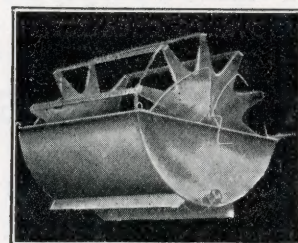
The Unplanned Film

Lastly, there comes the question of construction in the unplanned film, which usually consists of a number of pleasing and interesting shots which are in no special way related to each other. Many cameramen never use a script, simply recording what pleases them at the moment. When they come to assemble their film, they are bound to find among their material several unnecessary shots, and also they will lack several shots. With the unwanted shots, they should start a collection, from which, in the course of a year's accumulation, they will gradually be able to pick out shots they come to want for other films.

Regarding the actual montage of an unplanned film, the usual method is to list the content and length of all shots available, and simply derive the best possible arrangement: this is then taken as the scenario, and the detailed work of montage follows, special care being taken to cut down shots that are too long. With care (and experience) a good film can be built from the most roughly-hewn material . . .

Such is the use of montage.

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Made throughout of Firth's "Staybrite" "STAINLESS STEEL." Requires only 6 ozs. of any Solution for the 9.5-mm. size. Absolutely Chemical proof.

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R. H. Naylor conducts a complete 8-page Astrological Section in the April issue of "Prediction", which also contains an offer of a Free Brief Horoscopolical Delineation for every reader.

SPIRITUALISM

Mrs. Osborne Leonard tells "How to Become a Medium" in the April "Prediction"

PALMISTRY

Noel Jaquin writes on "The Hand a Guide to Life" in the April "Prediction."

REINCARNATION

Shaw Desmond, in the April "Prediction," declares "I Have Lived Before!"

NUMEROLOGY

GRAPHOLOGY

PHRENOLOGY

There are illustrated articles on these and many other aspects of Psychic and Occult phenomena in

The April issue of

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OPINION OF
PEERLESS
FILM PRESERVING
TREATMENT**

The Westminster
Photographic Exchange, Ltd.,
24, Charing Cross Rd., W.C.2.
Dear Sirs,
We thank you for your letter of
the 17th inst. and for the copy of the
16mm. film This copy together with a
Process. was subjected to a special
projection test.
We are pleased to inform you
that the copy treated by the Peerless
Process stood up to the test in a
remarkable manner and that the
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noticeable. It seems certain that films
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Yours faithfully,
AGFA-PHOTO. Ltd.

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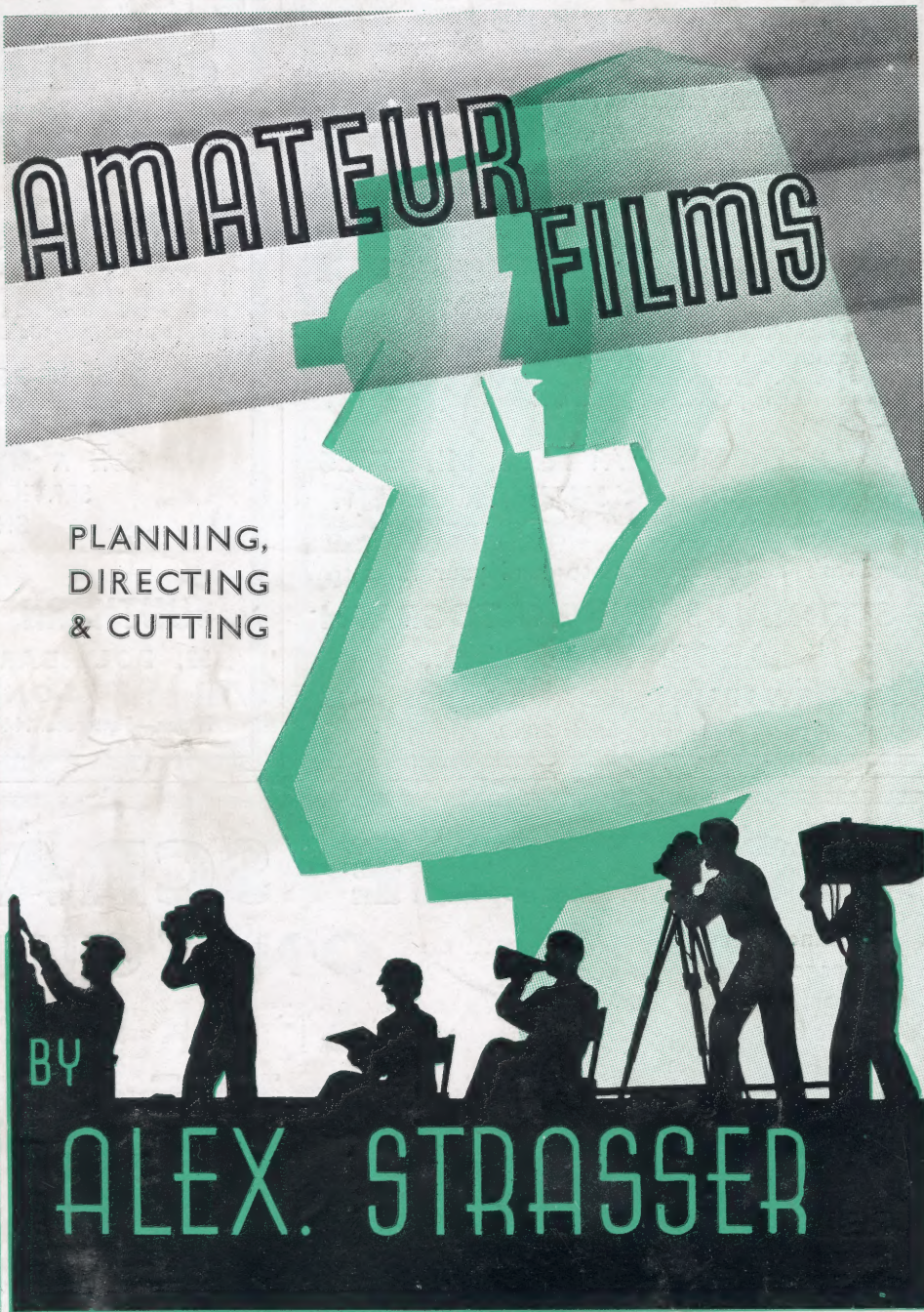
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THE SCRIPT OF AN
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"CAMERA, PLEASE——"
THE ART AND CRAFT
OF CUTTING
THE QUESTION OF
TITLES
WORKING OUT THE
FIRST IDEA
—AND THE AMATEUR
SOUND-FILM?

Translated by
P.C. SMETHURST



"Amateur Films: Planning, Directing, and Cutting" will be on sale shortly at all booksellers, or may be obtained by post from "Amateur Cine World," Link House, 4-8, Greville Street, London, E.C.1. You are strongly urged to reserve your copy in advance.

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